



Expertise
and insight
for the future

Meri Koponen

How to create engaging mobile- optimised video ads for social media.

Metropolia University of Applied Sciences

Bachelor of Business Administration

European Business Administration

Bachelor's Thesis

26. 04. 2020

Author Title Number of Pages Date	Meri Koponen How to create engaging mobile-optimised video ads for social media. 56 pages + 2 appendices 26 April 2020
Degree	Bachelor of Business Administration
Degree Programme	European Business Administration
Instructor/Tutor	John Greene, Senior Lecturer
<p>The objective of this study was to identify the best practices of how to create engaging mobile-optimised video ads for social media. Nowadays, an increasing number of people access their social media from mobile devices. Hence, it is valuable for brands to understand how they can leverage mobile-optimised video advertising on social media.</p> <p>The literature review intends to provide the reader with an understanding of fundamental marketing principles, digital marketing principles and social media advertising. Additionally, video advertising, mobile-optimisation, and Facebook video advertising engagement metrics are analysed.</p> <p>Through the course of the study, qualitative research methods have been utilised. The qualitative research data gathering consisted of four in-depth interviews with marketing specialists. The interview consisted of eleven questions closely following the literature review section of the research.</p> <p>The results of the in-depth interviews revealed that all four marketers agreed that mobile-optimised marketing is highly important today. Furthermore, all four interviewees admitted that there is an increase in demand for video advertising nowadays. Based on their experience, the interviewees provided practical recommendations for mobile-optimised video advertising on social media. These recommendations included best practices for mobile-optimised video advertising on social media, such as video duration, suitable messaging, call-to-action implementation, audience segmentation and more.</p> <p>The author believes that these findings are valuable for advertisers who are looking to implement mobile-optimised video advertising on social media. It is recommended to follow the set of best practices available in order to achieve better results with mobile-optimised video advertising on social media. The author recommends advertisers to tailor content for each audience, channel and placement that advertisers intend to include into their advertising.</p>	
Keywords	Mobile-optimisation, video advertising, social media, digital marketing, best practices, mobile devices, Facebook advertising, engagement metrics

Contents

Glossary

List of Figures and Tables

1	Introduction	1
2	Literature Review	2
2.1	Marketing Principles	2
2.2	Marketing Objectives	2
2.3	Marketing Strategy	3
2.3.1	Marketing Mix	6
2.4	Digital Marketing	7
2.5	Digital Media Types	8
2.6	Social Media Marketing	9
2.6.1	Social Media Marketing	10
2.7	Advertising	11
2.8	Online Advertising	12
2.8.1	Online Native Advertising	12
2.8.2	Advantages of Online Advertising	12
2.9	Mobile Optimisation	13
2.10	Need for Mobile Optimisation	14
2.11	Video Advertising	14
2.12	Mobile-Optimised Video Advertising	15
3	Social Media	17
3.1	Social Media Channels	17
3.1.1	Facebook	17
3.1.2	Instagram	17
3.1.3	YouTube	17
3.1.4	TikTok	18
3.2	User Demographics Per Social Media Channel	18
3.3	Media Usage on Mobile Devices	20
4	Facebook Best Practices for Mobile-Optimised Video Advertising	22

4.1	How to Measure Video Ad Engagement on Facebook	25
4.1.1	Facebook Ads Manager	25
4.1.2	Video Engagement Metrics	25
5	Research methodology	28
5.1	Research Question	28
5.2	Research Process	28
5.3	Research Method	29
5.4	Data Collection	30
5.5	Research Approach	30
5.6	Data Analysis	32
5.7	Validity and Reliability	34
5.8	Limitations	34
6	Results	36
6.1	Background Information	36
6.2	Marketing Objective	37
6.3	Digital Marketing	38
6.4	Role of Social Media Presence for Brands	39
6.5	Mobile-Optimisation	41
6.6	Video Advertising	42
6.7	Best Practises for Creating Engaging Mobile-Optimised Video Ads	43
7	Conclusion and Discussion	48
7.1	Recommendations	49
	References	52
	Appendices	
	Appendix 1. Consumer Behaviour and Consumer Decision Making Process	
	Appendix 2. Interview Questions	

Glossary

CTA	Call-To-Action
KPI	Key Performance Indicator
SEO	Search Engine Optimisation
SMO	Social Media Optimisation
USP	Unique Selling Propositions

List of Figures

Figure 1 The marketing process (Kotler et al., 2016:6).	3
Figure 2 Marketing strategies and the marketing mix (Kotler et al., 2016:47). ..	4
Figure 3 Four-step strategy and planning process (Dodson, 2016: 332).	6
Figure 4 The four Ps of the marketing mix (Kotler et al., 2016:50).....	7
Figure 5 Three key online media types (Chaffey and Chadwick, 2012: 11).....	8
Figure 6 Zones of social media channels (Tuten and Solomon, 2017: ch. 1). ..	11
Figure 7 Ratios supported on Facebook and Instagram (Aragon, 2020: 38)....	16
Figure 8 Social media global monthly users in millions (Statista 2020).....	19
Figure 9 Mobile-Optimised Video Storytelling (Aragon, 2020: 54).....	24
Figure 10 An Example of Audience Retention Graph (Facebook 2020).....	26
Figure 11 An Example of Video Engagement Data (Facebook 2020).....	27
Figure 12 Marketing research process (Kotler et al. 2016: 109)	29
Figure 13 Qualitative research analysis: general activities (Ereaut, 2002: 68).	33

1 Introduction

Nowadays increasing number of brands implement social media channels into their marketing activities. Based on the general data gathered and analysed, the majority of social media channels are accessed via mobile devices. Furthermore, currently, video advertising on social media is in high demand.

Every day, millions of brands launch video campaigns on social media in order to keep up with the latest marketing trends. Unfortunately, numerous brands move toward running video ads on social media without mobile-optimising their video ads. This causes social media to be flooded with video content that is poorly designed or implemented.

With this thesis, the author intends to outline the key best practices around how to mobile-optimize video advertising on social media channels.

This thesis intends to answer the following questions:

- Why should brands focus on mobile in their social media marketing strategy?
- How can brands better promote themselves on mobile access social media channels?
- Why should brands implement video advertising on social media?
- How can brands design engaging mobile-optimised video ads for social media?

2 Literature Review

In order to answer the research questions and highlight the best practices relevant to the subject, it is crucial to achieve a comprehensive understanding of the topic. To do so, the author has researched various sources, such as well-known marketing theory books, case study articles, marketing statistics and multiple public marketing research findings published on the internet which will be further discussed throughout this chapter.

For instance, to understand the importance of mobile-optimisation in social media advertising, it is valuable to comprehend the core meaning of social media advertising and digital marketing in general. For this reason, several established marketing theories are highlighted, and a few principles of marketing are explained. Further, several more recent studies and books are analysed in order to explain digital marketing and social media advertising.

2.1 Marketing Principles

Prior to analysing digital marketing and social media advertising, it is valuable to research fundamental marketing principles.

2.2 Marketing Objectives

In accordance with Philip Kotler, the simplest definition of marketing is “engaging customers and managing profitable customer relationships”. Ultimately, the objective of marketing is to attract new customers by offering outstanding value as well as keep and grow existing customer base by providing satisfaction (Kotler et al., 2016: 4).

Kotler et al. define marketing as a process, where brands create value for consumers and build strong customer relationships with the ultimate goal of capturing value from customers in return in form of sales, profits and long-lasting customer equity (Kotler et al., 2016:5).

In Figure 1 below, the marketing process defined by Kotler et al. is displayed. The process is fairly simple consisting of 5 steps with the aim of creating and capturing customer value. The process emphasises the importance of staying customer-focused and creating value for customers first.

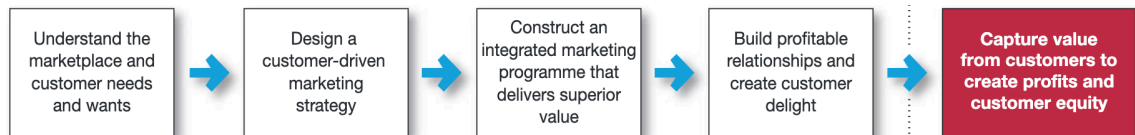


Figure 1 The marketing process (Kotler et al., 2016:6).

According to Kotler et al. (2016: 6), the first step of the marketing process is to understand the customer needs and wants as well as the marketplace, subsequently comes the planning of a customer-driven marketing strategy, designing an integrated marketing program and building profitable long-term customer relationships. Ultimately, the final step of the process is creating profits and customer equity by capturing value from customers in return (Kotler et al. 2016: 6). Hence, it is comprehensible that marketing requires building strong, profitable and value-centric exchange relationships with customers. For more information about consumer behaviour and consumer decisions making process, please proceed to the Appendix.

In terms of digital marketing, Rowles argues that creating value is not enough in today's digital environment. What matters is building a relationship with the customer, which consequently can be triggered by customer engagement. In Rowles' view digital marketing can be the bridge between the brand's business objectives and the target audience's objectives. Rowles believes that digital branding allows marketers to communicate value propositions to their target audiences (Rowles, 2014: 15).

2.3 Marketing Strategy

After the ultimate goals of marketing have been identified, it is now possible to look at the role of marketing for brands. In figure 2, the main activities required in managing a customer-centred marketing strategy and the marketing mix are displayed. As the overall

goal of marketing is to create value for consumers and build long-term profitable customer relationships the consumer is placed in the centre of the marketing strategy and the marketing mix principles.

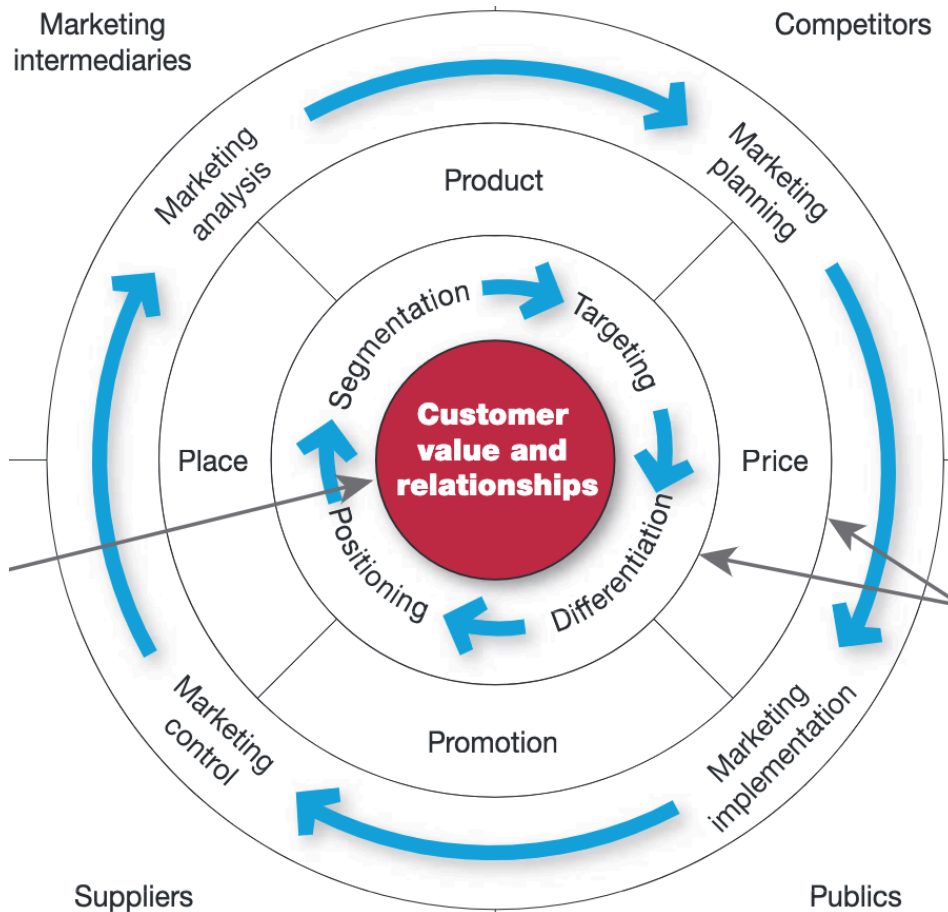


Figure 2 Marketing strategies and the marketing mix (Kotler et al., 2016:47).

The first circle surrounding the customer value and relationships on the diagram (figure 2), represents the marketing strategy. According to Kotler (2016: 6), “companies know that they cannot profitably serve all consumers in a given market - at least not all consumers in the same way”. Furthermore, in accordance with Solomon et al., “segmentation strategies mean targeting a brand only to specific groups of consumers rather than to everybody - even if that means that other consumers will not be interested or may choose to avoid that brand” (Solomon et al. 2016: 4). Thus, to design a strategy built for profitability and serving the chosen segment, brands should implement the following: market segmentation, market targeting, differentiation and positioning. This will help brands to define which customers they should serve as well as how they can

create value for the customers. The second circle surrounding the customer identifies the marketing mix - or also called as four Ps, - which will further deliver the intended value to the targeted consumers. For more information regarding the marketing mix please proceed to section 2.1.3.

The outermost circle on the diagram consists of four marketing management functions, precisely marketing analysis, marketing planning, marketing implementation and marketing control. These four functions are applied to first design a marketing plan, put the plan into action and monitor the results. Lastly, the four segments in the outer corners of the diagram, namely the marketing intermediaries, competitors, publics and suppliers, are the outside forces in the marketing microenvironment. Kotler et al. further explain that microenvironment includes all the actors positioned close to the company that can positively or negatively affect its ability to create value customers as well as build relationships with them (Kotler et al. 2016: 70).

The described marketing strategy is fundamental and applicable to date. Nevertheless, Dodson defines a four-step strategy designed for digital marketing in specific. As seen in figure 2, the process consists of the following 4 steps: approach, audience, activities and analysis.

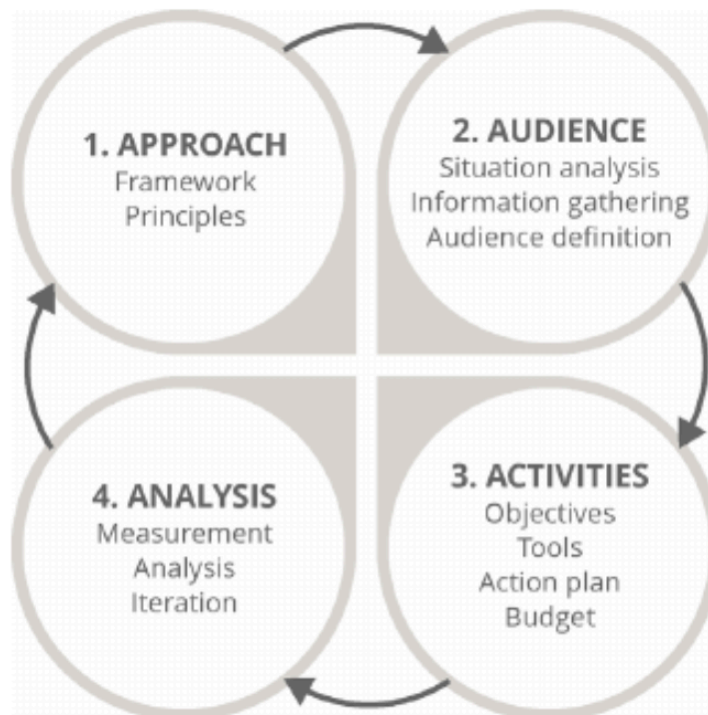


Figure 3 Four-step strategy and planning process (Dodson, 2016: 332).

According to Dodson, as the first step, it is crucial to define the overall framework. As a second step, it is important to identify the target audience suitable for the offering. Further, as a third step, activity planning takes place. It involves defining specific objectives, action plans and budgets. The final step of the process is analysis. In digital marketing it is important to monitor which activities drive performance and which do not and implement necessary adjustments if needed (Dodson, 2016: 332).

2.3.1 Marketing Mix

According to Kotler et al. (2016: 49), the marketing mix is one of the major and profound theories in modern marketing. Kotler et al. define the marketing mix as “the set of tactical marketing tools - product, price, place, and promotion - that the firm blends to produce the response it wants in the target market” (Kotler et al. 2016: 49). Originally, the traditional marketing mix was first introduced as 12 controllable marketing elements. Later, the 12 factors were reduced to a simple 4-element theory, namely “4Ps” that consists of the following controllable elements: Product, Price, Place, and Promotion (Marketing Mix 2016). While the marketing mix theory is still applicable to modern

advertising, it is important to mention that in digital marketing the four Ps are not seen as controllable elements in comparison with traditional advertising. Figure 4 further defines the four elements of the marketing mix.

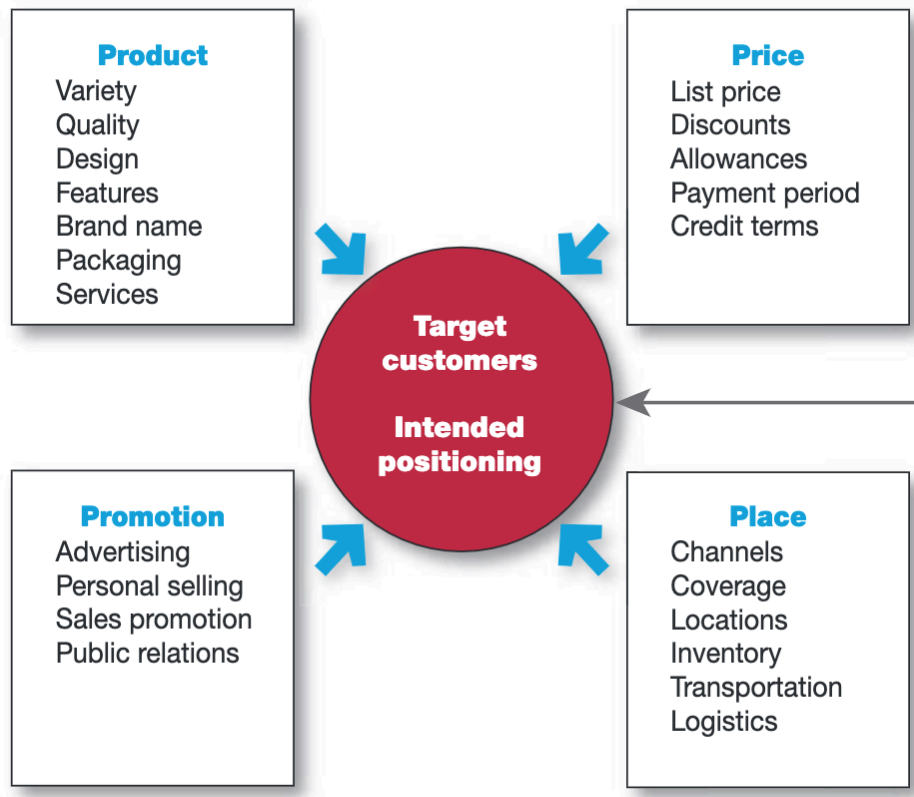


Figure 4 The four Ps of the marketing mix (Kotler et al., 2016:50).

Product stands for the combination of goods and services the company offers to its target customers: the product can be tangible or intangible as it can include extra services such as packaging. Price is the amount of money that consumer has to pay in order to purchase the product: price can also include discounts and allowances. Place involves company activities that allow the product available for the target customers, for instance, inventory and logistics. Promotion involves the activities that communicate the merits and benefits of the Product, as well as the persuasion efforts to convince the target customer to purchase it (Kotler et al. 2016: 50).

2.4 Digital Marketing

After the fundamental marketing principles have been analysed, digital marketing can be further explained. According to Chaffey and Chadwick (2012: 10), digital marketing

can be defined as reaching marketing goals by applying digital technologies. Digital marketing involves managing various forms of a brand's online presence, such as the brand's websites and social media channels; digital marketing also involves utilizing digital media channels, such as social media marketing, online advertising, search engine marketing, e-mail marketing and other website partnerships. Digital marketing can be successfully integrated with traditional media marketing, such as TV, radio, direct mail and printed advertisement. The combination of digital marketing and traditional media marketing is called multichannel marketing.

2.5 Digital Media Types

According to Chaffey and Chadwick (2012: 10), nowadays the buying environment is highly competitive, and the customer journey involves various types of an online presence. In order to develop a digital marketing strategy to convince potential customers to convert, Chaffey and Chadwick suggest that digital media can be divided into 3 types: paid, owned and earned. These three types of media also apply for social media marketing. Figure 5 further indicates the digital media types.

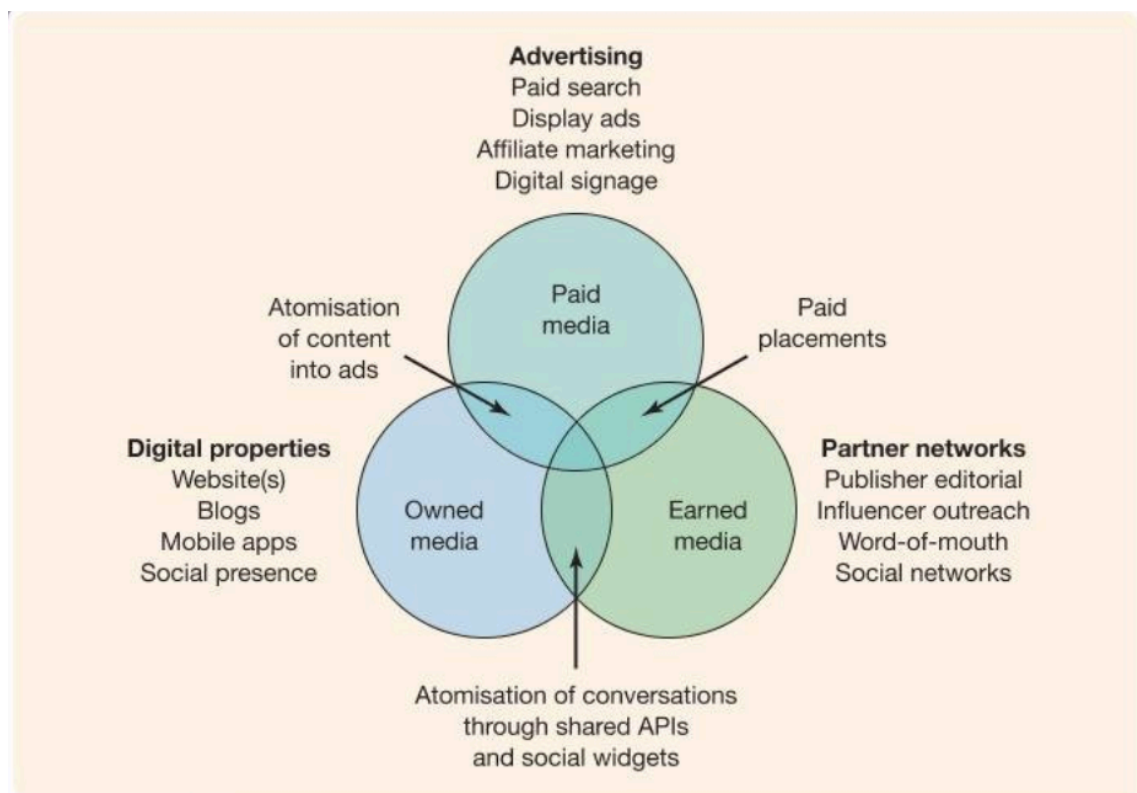


Figure 5 Three key online media types (Chaffey and Chadwick, 2012: 11).

Paid media is bought media where a brand invests for conversions, visitors, display ads, or affiliate marketing. Affiliate marketing refers to the agreement between several websites where affiliates gain commissions based on conversions (Chaffey & Chadwick 2012: 26). Earned media refers to content related to a brand, but which was indirectly produced by the brand. According to Chaffey and Chadwick (2012: 11), nowadays earned media includes word-of-mouth which can be triggered by social media marketing and conversations in social media channels, blogs and other online communities. Owned media stands for media that is owned by a brand. In digital marketing, owned media includes a brand's websites, mobile apps, blogs, as well as the brand's social presence on such platforms as Facebook, LinkedIn, etc. (Chaffey & Chadwick 2012: 11). Castille raised a question about whether brands need to spend their budgets on user acquisition when being able to earn money organically. Nevertheless, Castille concludes, "most apps do need paid user acquisition to support their business objectives." (Castille, 2019: p. 1, ch. 2.)

2.6 Social Media Marketing

Social media marketing is an important part of digital marketing, it involves observing and facilitating customer to customer interaction and participation on the internet in order to encourage positive engagement with the company and its brands. The interactions may occur on company websites, social media channels and other third-party websites (Chaffey and Chadwick, 2012: 10).

Ford claims that social media advertising is no longer optional, nor experimental. Social media plays a role in every business and industry, it influences brands' audiences and market reach. Ford says today social media marketing is often the best way of reaching customers. There is over 75 per cent of the world's population active on Social Media, furthermore, there has been a decline in the performance of other advertising channels and marketing methods (Ford, 2018: 6).

Dodson argues that social media also causes challenges for marketers. For instance, social media allows consumers to expose their negative experiences online to a wider audience at any given time. This might cause issues for brands with converting future

clients. Dodson further adds that in order to resolve such issues, brands should respond immediately. That's why companies nowadays have dedicated teams who track and react to consumers' feedback (Dodson, 2016: 254). Social media marketing will be further explained in the following chapters.

2.6.1 Social Media Marketing

Tuten and Solomon (2017: ch. 1), define social media as "online means of communication, conveyance, collaboration and cultivation among interconnected and interdependent networks of people, communities and organisations enhanced by technological capabilities and mobility". In other simpler terms, social media are online channels for digital communication. Linda Coles in her book "Marketing with Social Media" explains social media as follows: "The term 'social media' can be broken down as 'social', because you are being social and 'media' because it is published on the web. It is simply a platform for a conversation that is online rather than the more conventional ways in which we communicate and so it gives us access to many people at once; the internet has given it scale" (Coles, 2014: 4).

As of January 2020, there are about 4,5 billion people using the internet and 5.2 billion people using mobile phones, out of which 3,8 billion are daily active users of social media, which equals about 45% of the world's population (We Are Social 2020). 91% of all social media users access social media channels via mobile devices. On average, people spend 3 hours on social networking and massaging (Oberlo 2020).

Furthermore, according to the HubSpot report, 80% of the total time spent on social media sites happens on mobile platforms. Moreover, mobile represents almost 7 out of 10 minutes spent on digital media, with smartphone apps alone accounting for 50% of all digital time spent (HubSpot 2020).

One of the reasons explaining this high usage of social media on mobile is the continuous improvement of mobile possibilities, which makes it simpler for users to access social media on a daily basis, no matter where they are. Most social media channels are also available in mobile app formats or have been optimised for mobile browsing, making it simpler for users to access their favourite sites while on the go (Oberlo 2020).

For marketers, social media can provide great opportunities to expand customer engagement and raise brand awareness (Kotler et al. 2016: 22). Furthermore, Tuten and Solomon (2017: ch. 1) state “while social media initially influenced brands’ promotional plans, more recent business applications include social funding and social indexing”. As social media consists of multiple channels, Tuten and Solomon (2017: ch. 1) suggest breaking down social media by zones. Figure 6 further depicts the zones of social media.



Figure 6 Zones of social media channels (Tuten and Solomon, 2017: ch. 1).

As seen in the figure, zone 1 stands for Social Community and includes such activities as sharing, socializing and conversing. Zone 2 represents Social Publishing, that involves such publishing as editorial, commercial and user-generated content. Zone 3 is Social Commerce consisting of customer relationship management (or as seen on the figure ‘CRM’), retailing and sales and human resources. Last but not least, zone 4 depicts Social Entertainment, which involves gaming, music and art (Tuten and Solomon, 2017: ch. 1).

2.7 Advertising

Advertising is part of the broader set of marketing; within the marketing, mix advertising is included in the promotional ‘P’ (Kotler et al. 2016: 50). According to Kotler et al. (2016:

434) advertising requires communicating a company's value proposition by utilising paid media to inform, persuade and remind consumers. Advertising can be defined as "any paid form of non-personal presentation and promotion of ideas, goods or services by an identified sponsor" (Kotler et al. 2016: 437).

2.8 Online Advertising

Online Advertising stands for advertising that occurs when users browse online, including search-related ads, display ads, online classified and other forms of ads. As consumers spend an increasing amount of time online, in recognition of the tendency, advertisers shift their marketing budgets toward online advertising. Online advertising can be used for various purposes, such as raising brand awareness, increasing sales and attracting visitors to websites. Today, online advertising has become the main promotional medium (Kotler et al. 2016: 508).

2.8.1 Online Native Advertising

Ever since traditional media channels were launched, such as newspapers, television and magazines, advertising was used in these channels. Nowadays, due to digitalisation, an increasing amount of advertising content is created for online platforms: furthermore, such content is commonly launched as native advertising, also called 'sponsored content'. Today, sponsorship of native advertising is clearly labelled (Kotler et al. 2016: 427). Native advertising can be defined as "advertiser-sponsored content that is designed to appear to the user as similar to editorial content" (Howe and Teufel, 2014: 79).

2.8.2 Advantages of Online Advertising

As part of the advertising strategy, it is crucial to identify the most suitable media channel for a brand's campaign (Kotler et al. 2016: 441). There are multiple advantages when choosing digital and social media channels over traditional media channels. For instance, Kotler et al. believes that digital and social media advertising has a higher selectivity and lower costs compared to the rest of the media types. Furthermore, today mobile and

online media can engage customers on a deeper and more personal level (Kotler et al. 2016: 448-449).

In “The Art of Digital Marketing” Ian Dodson, (2016: 267) mentions that mobile advertising enables measuring campaign results, whereas it is hard to track results in traditional media. Dodson further adds that with mobile advertising it is possible to see precise costs of serving an ad to a consumer. Similarly, in Rowles’ opinion the effectiveness of advertising can be enhanced with the analytics and metrics online advertising has to offer along with a wide range of creative and target options (Rowles, 2014: 116). Social media advertising provides powerful targeting options allowing advertisers to reach the right audiences and effectively spend their budgets. Furthermore, social media advertising in specific is cheaper than any advertising available nowadays (Aragon, 2020: 11). De Silva (2015: 55) believes that online advertising unfolds exciting opportunities for business today. De Silva further stresses that one of the opportunities is video advertising.

2.9 Mobile Optimisation

Mobile optimisation means optimising content for mobile devices in order to allow seamless user experience (Dodson, 2016: 255; Rowles, 2014: 114). Mobile optimisation is not new, the majority of brands have implemented mobile optimisation in the past couple of years when an increase in content consumption from mobile devices was recognised (Gundgaard, 2018: ch. 4).

A good example of mobile optimisation is mobile-optimised websites. Rowles (2014: 108-111) discusses that nowadays every brand should have a mobile-optimised website, as traffic to mobile websites is increasing significantly. Furthermore, mobile websites are likely to become users’ first impression of a brand's mobile presence. Mobile-optimised and user-friendly websites are achieved by integrating responsive or adaptive web design. Such a design implies developing a website that will be displayed differently on different devices. Rowles highlights that although a website designed for desktop works on mobile devices it does not imply it is mobile-optimised. Although it can be accessible on mobile devices, users will need to zoom in a page and still they might not be able to see the offering clearly. Which is not an optimal user experience (Rowles, 2014: 108).

Another example of mobile-optimisation is mobile applications (or apps for short). Dodson cites Oxford Dictionary and describes a mobile app as “a self-contained program or piece of software designed to fulfil a particular purpose”. Mobile apps are used in almost every aspect of people’s lives; hence it is obvious they have become a major part of mobile advertising (Dodson, 2016: 263).

2.10 Need for Mobile Optimisation

In “Mobile Marketing Trends” Cary Bergeron discusses that marketers who found success in online marketing need to further adjust to mobile if they are going to remain successful. Bergeron adds that “marketers who are interested in reaching a global audience need to embrace mobile optimization” (Bergeron, 2013 ch. 1). Due to the personal nature of mobile phones companies need to redesign the way they deliver content. Brands need to aim to provide more immersive mobile-optimised and interactive experiences (Dodson, 2016: 254). For instance, poorly designed mobile websites are given up by users very quickly. While, on the other hand, when a brand’s website provides a seamless mobile experience, the brand has more chances to achieve their goals and build customer loyalty (Rowles, 2014: 108). Similarly, Gundgaard, in his book dedicated to mobile-optimisation of e-commerce websites, discusses that there is a unique smartphone-interaction DNA, hence it is crucial to build and optimise e-commerce shops designed for mobile devices (Gundgaard, 2018: ch. 4).

2.11 Video Advertising

According to Ford (2018: 63), video advertising becomes increasingly prevalent within all media and content types. Some studies show that online video advertising leads to higher message association, brand awareness, favourability and purchase intent (De Silva, 2015: ch. 2). Video viewers recall 95 per cent of a message, compared to 10 per cent of a text message recall (Aragon, 2020: 22). Today, companies see that high-quality videos engage consumers on a substantial level; it applies to any form of videos, including educational content, reports, entertainment and advertising (Aragon, 2020: 19).

Through innovative mobile devices and reliable high-speed internet connections, today's internet is driven by video content. Furthermore, brands are well-acknowledged of this tendency. A study has shown that 69 per cent of companies claim to increase their budgets dedicated to video marketing (Aragon, 2020: 19). Similarly, according to Kotler et al. (2016: 509) the online video audience is steadily increasing, hence good online videos can engage customers by millions. People spend most of their browsing time watching videos, it is obvious videos influence consumer behaviour. Moreover, people prefer video advertising over regular advertising. According to a Nielsen report, enjoyable video ads increase purchase intent by 97 per cent and brand association by 139 per cent accordingly (Aragon, 2020: 22).

2.12 Mobile-Optimised Video Advertising

Based on the previous chapter on mobile optimisation, it can be explicated that mobile-optimised video advertising is video advertising optimised for mobile placements in order to provide a smooth and seamless user experience. There are various motives and causes why advertisers should mobile-optimize their video content and advertising. They will be further discussed in this chapter.

Nowadays, video consumption on mobile devices is growing significantly. For instance, 88 per cent of short videos that are less than 30 seconds long, are watched until the end on mobile devices rather than on desktops. Furthermore, viewers are likely to share videos that are enjoyable and interesting with their social media network. Hence, creating interesting video content can help brands to increase their video ads exposure and raise brand awareness (Aragon, 2020: 23).

Video advertising offers great opportunities for mobile advertising. For example, when a video ad is played on a desktop it is muted by default, while on a mobile device a video ad is played immediately involving speakers of a mobile device. This can create a more immersive experience for a viewer (Dodson, 2016: 270).

A good example of a non-mobile-optimised video is a video designed for horizontal format vastly used for desktop devices (also referred to as 16: 9 landscape ratio) used for vertical format (also referred to as 9:16 portrait or stories ratio). Majority of people online who experience such non-optimised video are likely to be irritated and skip the video (Cundell, 2018: ch. 16). Figure 7 visualises mobile-optimised ratios.



Figure 7 Ratios supported on Facebook and Instagram (Aragon, 2020: 38).

3 Social Media

3.1 Social Media Channels

As this thesis is closely linked with social media, the author believes it is important to give a short overview of the media channels that will be further discussed in the thesis.

3.1.1 Facebook

Facebook was founded in 2004 by Mark Zuckerberg and his fellow Harvard University students. Originally, the main objective of Facebook was to allow students from various universities to connect with each other. Today, Facebook is a platform that allows any users, not only students, to connect and communicate with their family and friends, share their thoughts, post pictures and videos, as well as meet new people. Facebook offers multiple services through their websites and apps. Although video is not the main feature of Facebook, to date 500 million people daily watch video on Facebook (Facebook 2020).

3.1.2 Instagram

Instagram is primarily an app and a platform for sharing photo and video content; the app was founded in 2010 by Kevin Systrom and Mike Krieger. In 2012 Instagram was acquired by Facebook for \$1 billion. Today, with 1 billion monthly active users, it is estimated Instagram is worth \$100 billion (Time 2020; Bloomberg 2018).

3.1.3 YouTube

YouTube is a website for video streaming and sharing. YouTube was launched in 2005 by three PayPal former employees, namely Steve Chen, Chad Hurley and Jawed Karim. Originally, YouTube creators had an idea that people around the world would enjoy sharing their "home videos." In 2006, Google Inc. acquired YouTube for \$1.65 billion in stock (YouTube 2020; The New York Times 2006).

3.1.4 TikTok

TikTok is a mobile app for sharing and streaming short-form mobile video. In 2016 under the name 'Douyin' TikTok was launched in China by its parent Chinese company Byte Dance. In 2017, TikTok was launched globally and made available for all markets outside of China. Both TikTok and Douyin use the same software and have the same look and feel, however, in order to comply with Chinese censorship restrictions, the apps operate on separate networks. TikTok has become one of the most popular social platforms among teens and Generation Z (Oberlo 2020; Business Insider 2020).

3.2 User Demographics Per Social Media Channel

Social media is complex and consists of various channels that fall into multiple categories. Marketers identify several social media platforms that stand out. Figure 11 shows global active monthly users of top social media channels in millions as of January 2020 (Statista 2020).

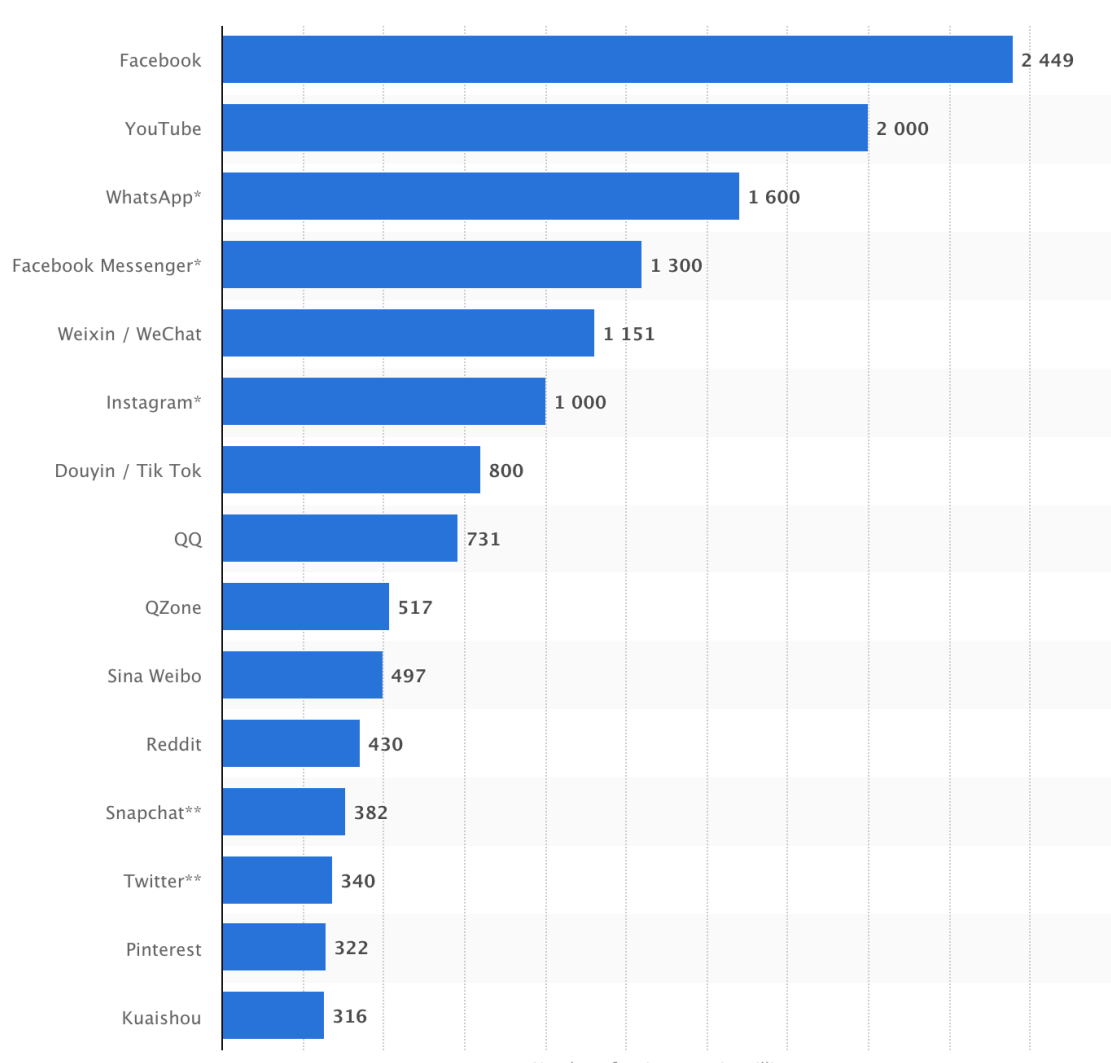


Figure 8 Social media global monthly users in millions (Statista 2020).

As the main objective of this thesis is to analyse how to create engaging mobile-optimised video ads on social media, the following platforms that widely use video ads will be further described in this section: Facebook, Instagram, YouTube, and TikTok.

According to Statista, as seen in figure 11, at the beginning of 2020 Facebook had almost 2,5 billion monthly users worldwide (Statista 2020). This makes Facebook, by a great margin, the biggest social media platform worldwide to date. Furthermore, in the recent public quarterly results, namely Facebook investor data for quarter 4 of 2019, Facebook claimed around 1,7 billion active daily users worldwide (Facebook Q4 2019 Results).

The study made in 2019 by Pew Research Center, shows that in the U.S. Facebook is used almost equally by people in various age groups. However, a separate study from Pew Research Center found that in the U.S. Facebook saw a decrease in usage among teenage users with only 51 per cent of teenagers between 13-17 years old using Facebook, while 68 per cent of the U.S. population aged between 50-64 use Facebook (Pew Research Center 2020).

As shown in figure 11, Instagram has 1 billion monthly active users across the globe. Compared to Facebook, Instagram is more popular among younger audiences. Pew Research Center states that 72 per cent of the U.S. Instagram users are between 13-17 years old and closely 67 per cent of the U.S. Instagram users are aged 18-29 (Pew Research Center 2020).

YouTube accounts for 2 billion monthly active users. In the study conducted by Statista in 2019, it was found that YouTube is used among various age groups, however, it is more popular among younger audiences. The study has shown 81 per cent of the U.S. internet users aged between 15 to 25 years old use YouTube. Further, the usage slightly decreases per age group, starting with 71 per cent of users aged 26-35 years and ending with 58 per cent of users aged over 56 years old (Statista 2020).

TikTok has 800 million monthly active users worldwide. As of January 2020, 37,2 per cent of the U.S. TikTok users are aged between 10 and 19 years old and 26,3 per cent are aged between 20 and 29. As the age increases the app usage consequently decreases. For instance, only 5.6 per cent of the U.S. TikTok users are aged over 50 years old (Statista 2020).

3.3 Media Usage on Mobile Devices

Both TikTok and Instagram apps are primarily designed for mobile. While Facebook and YouTube can be accessed through desktop and mobile devices, both YouTube and Facebook see an increase in usage from mobile apps. For instance, according to YouTube self-reported data, 70 per cent of YouTube videos streaming time comes from mobile

devices (YouTube 2020). Furthermore, in January 2020, Statista has reported that 98 per cent of global Facebook usage comes from mobile devices (Statista 2020).

Taken into account this global shift from desktop to mobile devices, multiple resources highlight that it is crucial for marketers to treat mobile placements differently from traditional digital advertising placements, such as desktops. For example, Josh Chang urges marketers to stop running the same ads on mobile as on desktop. Chang believes that mobile and desktop placements need to be contemplated as two very different ad subsets for all paid and non-paid platforms (HubSpot 2020).

Kelsey has a similar point of view, in the chapter dedicated to Facebook ads, Kelsey states "people are increasingly spending online time on mobile devices, and the way ads appear on mobile devices is different than "desktop" ads that appear when you're on Facebook or other social networks based on using a desktop or laptop computer." (Kelsey, 2017, ch. 4)

Furthermore, Tuten and Solomon state "though most online shopping is performed using a desktop or laptop computer, mobile devices are driving much of the growth of social commerce" (Tuten and Solomon 2017: ch. 1).

4 Facebook Best Practices for Mobile-Optimised Video Advertising

Social media is part of people's personal lives. It is important to not disrupt or at least minimise the disruption of users' social media experience (Rowles, 204: 64). Therefore, big social media companies such as Facebook and YouTube have created sets of Best Practices. Brands advertising on social media can refer to these best practises when designing video ad creative (Aragon: 2020: 32). This chapter further describes Facebook best practises for mobile-optimised video ads based on literature review and Facebook website analysis.

Capturing viewers' attention

One of the most important best practices is to grab viewers' attention in the first 3 seconds of the video, otherwise, viewers are likely to skip an ad (Aragon: 2020: 32). According to Facebook, mobile-optimised video ads should be designed to capture viewers' attention as fast as possible. It only takes 1.7 seconds for viewers to consume content on Facebook on mobile devices, while on desktop devices it takes 2.5 seconds. Hence, advertisers should place the most engaging content first. For example, Facebook recommends starting video ads with prominent product shots and bright backgrounds (Facebook 2020).

Brand identity

It is important to incorporate a brand's logo early in the video. According to Facebook (2020), video ads with brand identity in the first 10 seconds can successfully reach 3 times more people.

Text in Video

It is valuable to incorporate the key message as quickly as possible (Brodie 2020: 66). According to Facebook (2020) the faster a video ad delivers the main message and captures the audience's attention, the higher are chances of the audience to remember what they see. Aragon (2020: 32) suggests that starting a video with a question to the audience can help to grab viewers' attention. Advertisers should aim to incorporate a

clear, simple message that encourages viewers to take action after viewing a video ad, such as making a purchase or visiting a website (Facebook 2020).

Call-To-Action

According to Coundell (2018: ch. 17), in the last seconds of video ads, advertisers should incorporate a strong call-to-action (also referred to as CTA) to encourage the viewers to take a specific action after watching the video ad, such as "Buy Now".

Video Duration

Advertisers should aim to keep the video as short as possible (Brodie 2020: 66). According to Facebook (2020), most video ads should be 15 seconds or less. Video ads that are less than 15 seconds drive better business results compared to longer video ads. If a brand's video ad is dull and lengthy, viewers might block all ads from this brand (Bren, 2020: ch. 3).

Storytelling

It is valuable to design a storytelling arc that keeps viewers interested throughout the entire video ad. A story arc is a structure in which a story is conveyed. For instance, linear story arcs refer to stories that are built in a sequential manner. Linear story arcs start with an introduction, then build up to a climax and conclusion. While non-linear story arcs start with the main message, then provide more details or explanation as the story continues. Based on the Facebook research, video ads with non-linear story arcs performed better than ads with linear storytelling techniques. Non-linear storytelling provided better noticeability, message comprehension and brand association. Furthermore, video ads with non-linear storytelling techniques accounted for longer video view durations, overall higher numbers of views and higher interaction rates, in comparison with videos with linear story arcs (Facebook 2020). Aragon (2020, 63) suggests that today's storytelling arc should be attention-grabbing from the start, have a problem statement and deliver a solution to the problem, ending with a strong call to action. Figure 8 further depicts the story arc Aragon suggests.

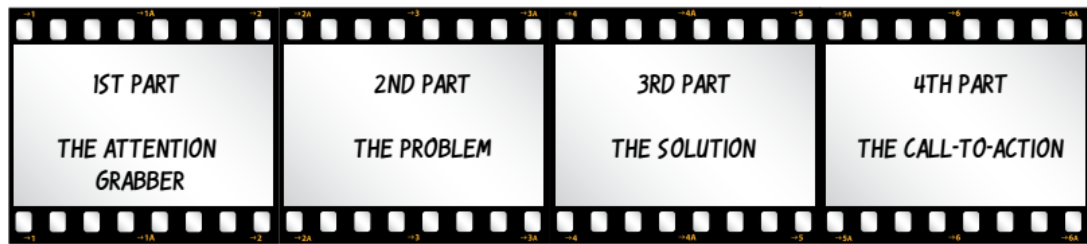


Figure 9 Mobile-Optimised Video Storytelling (Aragon, 2020: 54).

Design for sound off

According to Brodie (2020: 66), advertisers should ensure to design videos for sound off as most people watch videos without sound. Moreover, on Facebook, videos auto-play without sound, hence Facebook recommends incorporating storytelling visually. For instance, a good practice is to implement product imagery to help viewers understand the main message without sound. Furthermore, brands can communicate their main message by utilising dynamic text overlays, typography and graphical elements within videos in order to ensure the viewers are able to read and comprehend the message clearly. Another good practice is adding subtitles if a voice-over is present. Nevertheless, videos should have sound as when sound is enabled it should provide additional value for viewers and enhance video storytelling (Facebook 2020). Brodie (2020: 66) recommends removing unnecessary sounds or captions to make video comprehensible.

Ratios for Placements

Facebook supports the following ratios: full vertical (9:16), horizontal (16:9), square (1:1) and vertical (4:5). Figure 7 further illustrates the aspect ratios accepted by Facebook. Generally, Facebook recommends designing videos in vertical (9:16) or square (1:1) ratio, as the majority of people use their phones vertically. Vertical or square ratio covers the maximum of screen area. When designing videos for mobile it is important to ensure they cover the maximum of the screen area possible in order to capture viewers' attention. Hence, advertisers should choose an aspect ratio that best suits a specific placement (Facebook 2020). Ultimately, the only way to optimise video ads for different placements is to design video ads in different ratios specifically for each placement (Bren, 2020: ch. 3).

Resolution and Formats

It is crucial to have video ads made in high quality (Bren, 2020: ch. 4). Facebook recommends uploading video in the highest resolution possible that meets ratio limits and file size. Facebook supports most file types; the video size should not exceed 4 gigabytes. It is important to highlight that thumbnails designed for videos should not have more than 20 per cent of text overlay. Otherwise, it will not be accepted by Facebook (Facebook 2020).

4.1 How to Measure Video Ad Engagement on Facebook

Once the video ad is created and set up running, it is important to continuously analyse its performance in order to further optimise the ad. Facebook offers multiple tools that can help advertisers to analyse and enhance their ads on Facebook. One of these tools is Facebook Ads Manager.

4.1.1 Facebook Ads Manager

Facebook Ads Manager is a tool built to help advertisers create, edit, view and monitor their ads. Facebook Ads Manager provides advertisers access to their campaign performance data. There are a number of metrics that help advertisers measure the effectiveness of their ads and further optimise them (Brodie, 2020: 61; Ezeanaka, 2019: 68).

4.1.2 Video Engagement Metrics

Bren (2020: ch. 9) believes that advertisers should track the following video metrics: view-through rate, video retention, and video engagement. Each of these metrics will be further described in this chapter.

View Through Rate

Video view through rate stands for the number of people that a video ad has reached and how many of those people viewed the video. A video view is counted when a viewer has watched the video for at least 3 seconds. To calculate the view-through rate advertisers should divide the number of views by the number of the audience that the video has reached (Bren, 2020: ch. 9). Bren further suggests that if the video through rate is lower than 30 per cent the video is not performing well (Bren, 2020: ch. 9).

Video Retention

Video retention (also referred to as audience retention) identifies how many views a video ad received at each moment of the video, the number is depicted as a percentage in a graph (Facebook 2020). Figure 9 shows an example of an audience retention graph. Facebook recommends analysing the audience retention graph to identify when people stop watching the video ad. If there is a moment when the majority of the audience drops off the video, it can indicate that this moment is not engaging enough to the audience.

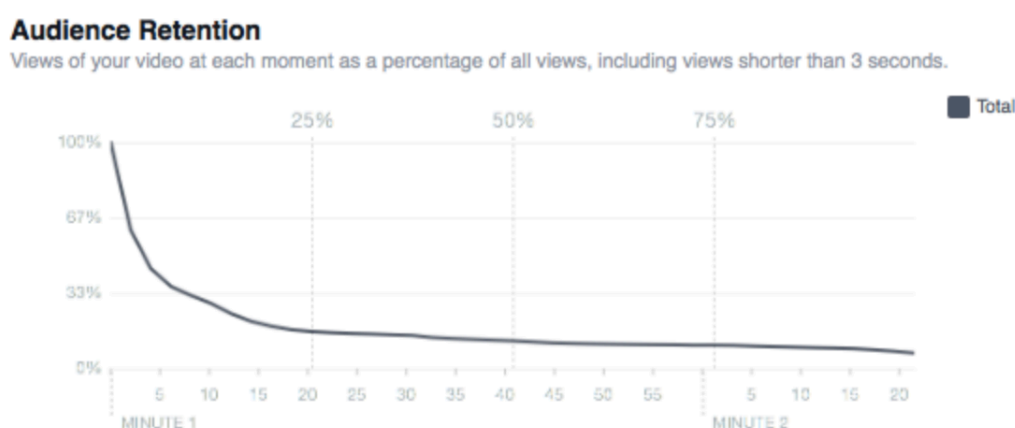


Figure 10 An Example of Audience Retention Graph (Facebook 2020).

Video Engagement

According to Facebook (2020), video engagement is the most accurate measure of identifying how the video ad resonates with the target audience. Similar to organic (non-paid) Facebook posts, advertisers can measure their video ad engagement (Bren, 2020: ch. 9). Advertisers can identify their video engagement by analysing the number of likes,

comments and shares the video received. Ads Manager also provides information regarding any negative feedback the video received, such as hiding the video ad or reporting it as spam or inappropriate content (Facebook 2020) Figure 10 shows an example of video engagement data.



Figure 11 An Example of Video Engagement Data (Facebook 2020).

Video Clicks

Facebook also identifies clicks on the video ad as another important metric that helps define the video ad effectiveness. There are three types of clicks for video ad, namely Clicks to Pay, Link Clicks and Other Clicks. Click to Pay identifies the number of times the video ad started playing after the viewer clicked on it. If an advertiser chooses to include a link within a post, Link Clicks refers to the number of times the viewer clicked on this link included in the post. Other Clicks depicts the number of times a viewer clicked on other elements within the post, such as the page titles, "See More" links or the video call to action (Facebook 2020).

5 Research methodology

After the literature review has been analysed along with some social media insights were provided, it is now possible to identify the research question and analyse the intended research methods. The following sections depict the research questions and research methods applied in this thesis, the data collection and analyses processes will be also explained.

5.1 Research Question

The intended research question that this thesis aims to answer is how to create engaging mobile-optimised video ads. The target audience for this study is small and medium businesses that are looking or already in the process of adapting their digital marketing strategies towards mobile devices. In order to answer the research question, the author intends to conduct 5 interviews with senior and junior marketers as a research method.

This section further explains the research methodology that was undertaken throughout the study, including gathering and analysing qualitative data.

5.2 Research Process

In accordance with Kotler et al. (2016: 109), market research can be defined as “systematic design, collection, analysis and reporting of data relevant to a specific marketing situation facing an organisation”. Market research and any research can be used for various purposes depending on the business objective. Krishnaswami and Satyaprasad (2010: 3) cite Young (1979: 1) who defines research and its objectives as a scientific process that applies logical and systematic techniques with an objective to first, unveil new facts and verify and test old facts; secondly, analyse the interrelationships, sequences and causal explanations of the findings; and finally, develop new scientific theories, concepts and tools that would further help in studying human behaviour (Young 1979: 1, cited in Krishnaswami and Satyaprasad 2010: 3).

According to Kotler et al. (2016: 109), the research consists of four steps. Figure 12 further depicts the research process. This thesis follows the steps depicted in the diagram below.

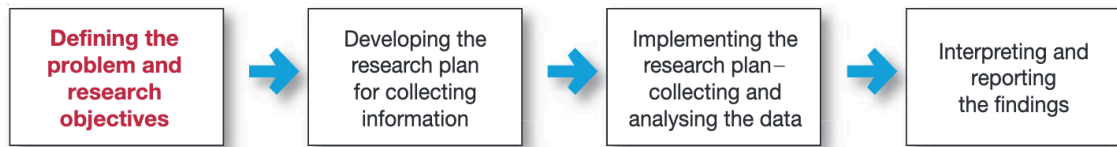


Figure 12 Marketing research process (Kotler et al. 2016: 109)

As seen in the diagram, the primary step of the research process is to identify the correct problem and consequently set up the research objectives. This step is the most important and most complex step in the research process as it guides the entire research process and its outcomes. Once the problem and objectives are identified, a research plan for collecting information is developed. In this step, it is crucial to identify the exact information needed for the research. Based on the information requirements, a plan for gathering information efficiently should be developed. The research plan should depict sources of existing information and showcase the explicit research approach, contact methodology, sampling plans and instruments for gathering the required information. After the research plan has been identified, it is possible to implement the planned research activities by collecting, processing and analysing the information gathered. The final step of the research process is to interpret and report the results of the research conducted (Kotler et al. 2016: 109-122).

5.3 Research Method

Kotler et al. (2016: 110) identifies three types of marketing research methods: exploratory, descriptive and causal. Exploratory research is focused on gathering preliminary information. The objective of explanatory research is to identify a problem and hone the research questions. Furthermore, preliminary data helps suggest hypotheses. A few examples of exploratory research are focus groups and qualitative interviews. Descriptive research aims to describe various factors, such as markets, environment and competition. For instance, descriptive research can help a brand identify a brand's market potential based on the findings of the market environment.

Last but not least, the objective of causal research is to test hypotheses regarding the cause and effect relationships.

The objective of this study is to analyse the usage of mobile-optimised videos advertisement in social media and explore some of the key best practices of doing so. As these best practices are not yet established, they are to be discovered throughout this research. Therefore, the most suitable and valuable research method for this study, in particular, is explanatory research. Through exploratory research, the author intends to conduct several in-depth interviews with marketing specialists and rely on relevant literature available.

5.4 Data Collection

Kotler et al. (2016: 111) defines two types of data collection: secondary and primary. Secondary data collection involves gathering information that was collected for another research or purpose. When solely relying on secondary data, there is a risk of this data being inaccurate, outdated or irrelevant. Primary data collection stands for gathering new information for the intended purpose specifically.

For this study primary data was gathered specifically for this research in order to collect information that is most relevant and accurate to the research question. Furthermore, secondary data - mostly statistical data - was collected for further analysis through sources available on the internet, such as articles, business reports, surveys, journals and whitepapers.

5.5 Research Approach

In accordance with Krishnaswami and Satyaprasad (2010: 5), there are two fundamental research approaches: qualitative and quantitative. Quantitative research is built on the grounds of quantity or extent. The objective of quantitative research is to quantify information gathered (Hollensen 2016: ch. 5). Therefore, such research is relevant to data that can be expressed in quantity or some other aspects that can be counted (Mishra and Alok 2017: 3). According to Labuschagne (2003: 100), quantitative research

is mainly focused on “the degree in which phenomena possess certain properties, states and characters, and the similarities, differences and causal relations that exist within and between these”. Labuschagne adds that quantitative research is mostly built on the grounds of theoretical or empirical considerations and quantifying phenomena. Hence, quantitative research involves systematic analysis through statistical, mathematical or computational techniques (Mishra and Alok 2017: 3). Labuschagne claims that due to the statistical aggregation of the data, quantitative research allows a broad and generalisable set of findings (Labuschagne 2003: 100). According to Hollensen, quantitative research can be conducted under both descriptive and causal research methods. Some common tools for gathering quantitative data are surveys and questionnaires (Hollensen 2016: ch. 5).

Qualitative research, on the other hand, aims to gather data that provides a qualitative understanding of the fundamental reasons and motives (Hollensen 2016: ch. 5). In accordance with Labuschagne, qualitative research is mostly focused on the properties, the state and the character, precisely the nature of phenomena. Further, Labuschagne states “the word qualitative implies an emphasis on processes and meanings that are rigorously examined, but not measured in terms of quantity, amount or frequency” (Labuschagne 2003: 100). Hence, qualitative research requires collecting in-depth non-numerical data; such research is more naturalistic (Krishnaswami and Satyaprasad 2010: 5; Mishra and Alok 2017: 3). Qualitative approach belongs to the exploratory research method. Normally, qualitative data is gathered through in-depth interviews, focus group interviews and case study methodology (Hollensen 2016: ch. 5). Mishra and Alok (2017: 3) mention that compared to quantitative research qualitative research is typically harder to analyse.

For this study, in particular, the author intends to apply the qualitative approach under the exploratory research method. The qualitative data will be gathered through several individualised qualitative interviews with marketing specialists. Interviewing as a tool was chosen for the purpose of gathering in-depth data for further analysis. In accordance with Seale et al. (2004: 16) interviews can be defined as social encounters where interviewer and interviewee collaborate in order to produce retrospective and prospective statements of their past experiences, actions, feelings and thoughts. Furthermore, Ryan et al. (2009: 309) claimed that the individual interview is a valuable

method for “gaining insight into people’s perceptions, understandings and experiences of a given phenomenon and can contribute to in-depth data collection”. Furthermore, according to Lambert and Loiselle, an interview is a common data collection tool in qualitative research. Interviews are widely used as a research method to collect information about interviewees’ experiences, points of view and beliefs regarding a specific research question or phenomenon of interest (Lambert and Loiselle 2007, cited in Ryan et al. 2009: 309).

Therefore, as the objective of this thesis is to analyse social media marketing and answer the research question – how to create engaging mobile-optimised video ads – the researcher believes that conducting in-depth interviews with marketing experts will provide the most elaborate and accurate information for further analysis. It is intended to explore the interviewees’ points of view regarding social media marketing and video advertising on social media.

5.6 Data Analysis

Ereaut (2002: 61) identifies analysis as a number of operations conducted by researchers aiming to break complex materials into pieces in order to allow structure and meaning to be read from it. Ereaut further identifies the following general activities in qualitative research analysis: revising; selection for relevance and interest; storing and categorising; comprising and contrasting sub-samples; and matrix display. Figure 13 further depicts these activities identified by Ereaut. Important to mention that these activities are not stages but rather related functions which can be implemented in multiple ways in practice (Ereaut, 2002: 68).



Figure 13 Qualitative research analysis: general activities (Ereaut, 2002: 68).

Revisiting is an activity where the researcher revisits all research material, such as interview recording or videos. In the selection of relevance activity, the researcher selects aspects of the material that are relevant or interesting to the research subject. In sorting and categorising activity various material parts are grouped by topics, categories or concepts. Under comprising and contrasting sub-samples activity the researcher structures the material in a way to allow comparison between subsets under the total sample. Ereaut believes that matrix activity occurs when the previous two activities are combined. In the centre of the diagram Ereaut places interpretation, leaving the interpretative activity to the researcher. Ereaut mentions that this activity usually happens the last, but throughout the process, the research might also have some insights (Ereaut, 2002: 68).

The researcher closely follows the analysis process identified by Ereaut. As a first step, all video and audio interviews materials have been revisited several times. Under this step, all interviews have also been scripted for further convenience. Further, relevant parts of the interviews have been highlighted. As a next step, different parts of the interviews have been categorised by topics. Once categorised, all relevant parts of the

interviews have been compared by topic. Under the matrix activity, the researcher has input all compared data into a spreadsheet for visual reference. As a final activity, the researcher interpreted all findings and provided a conclusion.

5.7 Validity and Reliability

According to Ereaut (2002: 153), since qualitative research provides information that is coming from one's perspective on the matter, perfect validity in qualitative research is not possible. However, Ereaut also states that qualitative marketing research is not looking to provide truth but rather usefulness. Therefore, the researcher believes that qualitative research conducted for this study does convey some learnings that might be useful for marketers and potentially further research.

Interview Structure

The interview consists of 11 questions. Please proceed to the Appendix to see the interview questions in detail. All interviewees were asked the same set of questions. The first part of the interview focuses on the general development of marketing. The middle part consists of questions regarding digital marketing and social media advertising. The final part of the interview focuses on video advertising and mobile-optimisation.

5.8 Limitations

Throughout the study, there were a number of limitations experienced, such as literature sources available, secondary and primary data collection, and most importantly time. All three limitations are correlated. They will be further discussed in this section.

In terms of literature available, there are two reasons for limitations. Primarily, literature limitations are caused by the relatively recent appearance of mobile-optimisation on social media. Hence, there is a limited amount of relevant and accurate literature dedicated to this subject. Furthermore, multiple literature sources are only available in brick and mortar libraries but are not accessible online. Taken into account this thesis was written in the time of lockdown caused by the outbreak of COVID-19 virus, all brick and mortar libraries were not accessible.

Time limitations were one of the restraints during the research process and data collection for this thesis. With more time available, the author could have researched deeper in the matter and found more data for further hypotheses. Jeff Goins, a well-known American author, quotes Leonard da Vinci in his blog "Art is never finished, only abandoned." (Goins, 2018). Similarly, with thesis writing, there is no end to gathering and analysing data aiming to answer the research question with most accurate facts.

Quality data gathering was another limitation during the research process. Initially, 5 interviews were intended to be held. One of the interviewees, a current Facebook employee, could not be interviewed due to their unavailability.

6 Results

Once the literature review is complete it is now possible to fully comprehend the result of the research. The following results section will depict the findings that occurred throughout the research. Under the research, four interviews were completed. All interviews were recorded as audio and video files. Further, all interviews were scripted, categorised and compared by topics. The structure of the results section closely follows the literature review section.

In the first part of the interview, some background information about each of the interviewees was gathered. Followed by general questions about the marketing and the digital marketing field. Further, social media and its influence were discussed. In the last part of the interview, questions about mobile-optimisation and video advertising were answered.

6.1 Background Information

All four interviewees are specialists in the marketing field. Furthermore, 3 respondents work at Shuttlerock - an official Facebook Marketing Partner, specialised in mobile-optimised video ad creation. Below are some background details for each interviewee. All details were voluntarily provided.

Respondent 1 - Karl Villanueva. Karl Villanueva has 8 years of experience in online marketing, search engine marketing, business development and product management. Villanueva: 1 has worked in Smarltly.io for 2 years and advised some of the world's most advanced advertisers such as Uber, Airbnb, Zalando, TechStyle and many more. Karl Villanueva has extensive experience in working with Google Ads and Search Engine Optimisation.

Respondent 2 - Yana Langer. For the past 9 years, Yana Langer has been working in the Facebook ecosystem, managing, building and optimising Facebook campaigns for some very performance-driven clients. Langer has also worked for Facebook as a contractor for a year. For the last year, Langer has been working in the creative field of social media

marketing at Shuttlerock. Currently, Yana Langer is a Senior Account Manager and Partnerships Director at Shuttlerock.

Respondent 3 - Yotam Fefferman. For the last 9 years, Yotam Fefferman has been working in the Facebook and Instagram ecosystem. Fefferman has worked for companies such as advertising technology and creative platform companies. For the last 3,5 years, Fefferman has worked at Shuttlerock focusing on the creative strategy side. Currently, Yotam Fefferman is a Senior Vice President and Head of EMEA Customer Success at Shuttlerock.

Respondent 4 - Jonathan Mole. Jonathan Mole has been working in digital marketing for the last 13 years. In 2007, Mole launched an internet marketing agency in New Zealand, helping businesses to establish an online presence, when the need for online presence was just established. For the last 6 years, Mole has been working at Shuttlerock as a Senior Vice President and Head of EMEA Partnerships. Throughout these 6 years, Jonathan Mole has successfully established 3 new offices in different countries across Europe to support local sales.

6.2 Marketing Objective

According to Karl Villanueva, marketing's main purpose is to bring visibility that a product or service exists, bring clarity, and to explain why this product or service is able to solve a problem for the target customer. While Jonathan Mole believes that fundamentally, marketing is how one creates and delivers value for a customer or audience.

In Yana Langer's opinion, marketing is a strategy and continuous research process, where advertisers learn, test and adapt. In general, marketing is communication between advertisers and their audiences. Yana Langer adds that if she was to define marketing in one word, this word would be "communication". In marketing, the communication purpose is to provide some message about their brand based on their goals. Such goals can be to raise brand awareness, or awareness about their new product or services, or any other important updates. Similarly, Yotam Fefferman defines marketing as any kind of communication from brands to their potential customers. This

communication can be coming from any brands including brands for social good and brands with commercial objectives.

6.3 Digital Marketing

According to Jonathan Mole, digital marketing has everything to do with how brands create and deliver their product through the internet, through any digital medium. Mole further explains that digital marketing covers all aspects of e-commerce, website and online experiences, with interactive digital displays. Essentially, the value that is being delivered through digital platforms could be delivering a product, experiences or even education or inspiration that brands provide their audiences with.

Yotam Fefferman believes that digital marketing is the communication between brands and their potential customers on digital mediums. Fefferman further expresses that in the past, billboards and television were the main sources of influence over consumers' purchases. Whereas, today with multi-touch placements there is an opportunity and also a challenge, as brands need to think a lot more how to best communicate with their target audience on different placements. For instance, there is a big difference between advertising on Google and Facebook. People go to Google to find something. Whereas people go to Facebook to socialise and see other things. Although people do not come to Facebook with a direct intent to buy, the Facebook platform tries to show users relevant content that will encourage them to buy. People are being pushed towards watching ads and potentially converting. Hence, from a direct response perspective, in a lot of cases, Google performs better than Facebook, as people come to Google with an intent to buy. Nevertheless, if the right user is targeted with the right content on Facebook, they are very likely to make a purchase.

Yana Langer states that digital marketing is everything that takes place online, including paid advertising and organic posts. According to Yana Langer, today marketers have to adapt to different platforms that are available now, such as Facebook and Instagram, additionally today there are new emerging platforms such as TikTok. Therefore, if a brand wants to reach a specific audience that they won't be able to reach otherwise then they have to adapt to these different changes. In the past, marketing used to be very straightforward when companies simply placed their newspaper advertisements. While

today, it is not as straightforward. Marketers need to know the platforms, the tools, and the audiences to whom marketers need to communicate the right message. Nowadays, there are a lot of changes to follow in marketing. And if marketers want to be successful, they need to know how to follow and adapt to these changes.

Karl Villanueva defines digital marketing as the ecosystem comprising platforms where online ads can be served, such as Google, Facebook, Snapchat, Twitter, etc. Villanueva further adds that thanks to digital marketing targeting has been greatly improved as compared to before. A TV ad or billboard were shown to anyone who sees that ad, regardless of whether they can use the product or not. With today's digital tools, every person sees an ad that is much more likely to be relevant to them rather than a spray-and-pray untargeted approach.

6.4 Role of Social Media Presence for Brands

Karl Villanueva explains that an increasing number of customers are requiring continuous engagement from brands rather than an experience that ends after a purchase. Villanueva further adds that theoretically, social media has become an extended customer support platform for brands, where good reviews, bad reviews, complaints, tutorials, product hacks, and even competing products are all within reach for customers. It creates a sort of prisoner's dilemma for brands where they have to constantly compete for the top-of-mind attention from users. Karl Villanueva adds that if brands do not compete, a competing brand will easily become a more visible winner.

Similarly, Yana Langer says that social media marketing is not only the communication between brands and their audiences, it is also the communication among users. For example, a user can have a negative experience with a brand and write a critical post about this brand. Although the brand has nothing to do with it, the exposure is already there. Hence, social media is not only about the communication that the brand is responsible for, but also the communication that the brand is involved in. In many cases, social media has more influence on consumer behaviour than other channels.

Therefore, according to Langer, every brand should have a social media presence. If brands want to be recognised and noticed, they should be present on social media. Because of high competition on social media, brands might need to pay for their advertising. Essentially, if a marketer wants to reach an audience, the marketer needs to know where the audience is. The complexity is audiences tend to switch their placements.

Jonathan Mole has a similar point of view that any brand needs to be present where their audience is present. The majority of people are on social media, hence brands need to be present and be visible wherever the most relevant channels are for their audiences. Mole discusses that with social media everyone is interconnected. Essentially, social media returned marketing back to word of mouth again. People are connected, hence things have the ability to spread really quickly. Furthermore, for the first time, the audience is the key content creators. Hence, with so many voices and noises, the user funnel became more complicated. Creating and delivering value became a lot more complicated too.

Mole believes that today social media is an essential part of the overall marketing mix. Although, people should not feel that it replaces the other fundamentals. Mole stresses that brands need to realise that they do not own their social media presence. Everything on their social media presence is owned by social media companies. Jonathan Mole states "Don't build your house on rented land". If one does not own their land, it should be looked at as a rental, not as an asset. Mole explains that brands also need to look at their owned assets. Website is one of the few things that brands actually own, and that they have full control over. Social media will always be a rented real estate just like any other advertising. Advertising fundamentally is a rented real estate.

Nevertheless, social media channels enable brands to grow a lot faster than in the past. Thanks to social media, brands can become famous fast, as well as become a digital native a lot faster than one could become a brand in the past. For instance, it has taken many years for McDonald's, Starbucks and Coca-Cola to build their brands, the process was long. Whereas today companies can build the beginning of a brand very fast. However, what most brands that are really successful on social media realise that they then need to become real brands where they do not just live on social media. They need

to become a brand that lives on multiple media. It is not a sustainable long-term business to rely 100 per cent on one media.

Yotam Fefferman believes that nowadays social media presence is a necessity. Even such a strong brand like Apple has a Facebook page today. Fefferman explains that Apple did not have a Facebook page for years until they realised they had to have a social media presence as their potential customers were present there. Further, Fefferman adds that reach matters for such big companies as Apple. Although they are a known brand, their products work, and they have really good marketing around what they are trying to communicate. However, if they do not reach enough people to show their communication, they are potentially losing a lot of customers.

6.5 Mobile-Optimisation

Jonathan Mole defines mobile-optimisations as tailoring content that brands deliver to the mobile medium through which they deliver the content. Karl Villanueva discusses that the majority of usage is now mobile. Villanueva further clarifies that although this depends on the region, mobile-only usage is much more common in markets such as China, SEA, Africa, etc. Furthermore, Villanueva adds that creating a native mobile experience is more and more important. For instance, the latest Google major algorithm updates have prioritized mobile-optimised landing pages as a prominent ranking factor for Search Engine Results Pages (SERPs) - the pages that are displayed by search engines in response to a query. Furthermore, Facebook, Instagram, Snapchat have moved the vertical video aspect ratio to the mainstream. Hence outdated vertical 16:9 formats will occupy less screen real estate than a 9:16 vertical ratio.

According to Yotam Fefferman, 88 per cent of mobile-optimised video ads perform better than non-mobile-optimised video ads. However, if brands do not have mobile-optimised content, this should not be a blocker for brands to advertise. Clearly, brands can spend their budgets better when they run mobile-optimised ads. With mobile-optimised content, brands can spend less, reach more people, and allocate more conversions. Yotam Fefferman adds that mobile-optimised video content is still work in progress. For instance, a year ago multiple advertisers did not optimise their ads to full screens,

whereas today an increasing number of advertisers optimise their ads to full screens across placements.

In Yana Langer's view if a brand wants to provide a good first impression and achieve their goals, their creatives should be on point. More than 90 per cent of users on social media scroll through their feed and access their social media channels from mobile devices. If a brand does not optimise their content for mobile, they are not leaving a good impression, or at least not as good as they could have.

6.6 Video Advertising

Karl Villanueva claims that there is already a move towards majority video format advertising. Essentially, this is helped by a proliferation of mobile internet options and speeds. The idea as well is by taking the mentality of "a picture is worth thousand words" a video multiplies this further by the number of frames in a video ad. Videos, in general, can be more explanatory than a static image, however, it puts a higher onus on advertisers to make the first 1-5 seconds of the video as captivating as possible.

According to Jonathan Mole, if a brand needs to tell a story, then they can tell a much better story with pictures and even better stories with moving pictures with sound and audio. Video provides the ability to deliver much richer storytelling. If a brand does not utilise videos they are missing out on the power of rich storytelling. Similarly, Moles questions "a picture tells a thousand words, then how many words does a moving picture tell? How many words does a moving picture with a sound and interactivity tell?" According to Mole, there are much richer forms of storytelling. If brands are not using the tools available to them, they are missing out.

Jonathan Mole says that there is an increase in demand for video creatives. Essentially, brands and advertisers want to capitalise so if they do not have relevant material or relevant content they are not able to capitalise. However, video is not one size fits all. The same video would not be suitable for the middle of the funnel, the top of the funnel and the bottom of the funnel.

On the other hand, Langer claims that video advertising is not a must. Although every brand must have a social media presence, not every brand needs to implement video advertising. “We are not there yet” Langer states. Furthermore, Yana Langer reveals that when testing performance across images and video, for multiple brands, images perform better than videos.

Nevertheless, Langer says “We see a big increase in demand for video advertising”. Langer explained that Facebook was the first platform to encourage video advertising and put its main focus on it. According to Langer, it is now questionable whether Facebook will continue persuading video advertising as much as they do today. While today Facebook greatly focuses and persuades video advertising. Nowadays video advertising is a tendency and brands should keep testing and learning what format performs best for them. Video advertising is definitely something to consider. Langer discusses that from the visual perspective, brands can show more and convince their audiences better with videos, as they can show more information with visuals. Essentially, with video advertising brands can achieve more. Brands are encouraged to use video advertising; however, they first need to understand how to utilise it. For example, if a brand has a great 2-minute video, it is very likely that viewers will not watch the entire video, as user experience is instant.

Yotam Fefferman has a similar point of view and believes that marketers cannot yet claim that video advertising will outperform other advertising on social media. For instance, some audiences resonate better with video, and others with images. Nevertheless, Fefferman states that there is an increase in demand for video advertising. Furthermore, undoubtedly advertisers can communicate more with video.

6.7 Best Practises for Creating Engaging Mobile-Optimised Video Ads

Important to mention that earlier in the literature review a list of such best practices was provided for Facebook in specific. Throughout the interviews, all interviewees generalised their answers and chose to speak about best practices for broader channels, rather than for one channel in specific. Hence, the best practices that will be further analysed are applicable to multiple social media channels.

According to Karl Villanueva, there are no universal best practices, as each product and audience requires their own catered experience. Villanueva further explains that if a person is buying a large purchase such as a house, seeing a 5-second ad would probably be worse than showing a longer ad that showcases all the interiors of the house.

Villanueva further provides a few generalised parameters and assumptions that could be considered by advertisers when testing a better ad format. Villanueva believes that small purchases may benefit from shorter videos, while large purchases may benefit from more explanatory and longer ads. Video ratios, such as horizontal or vertical, are best used depending on the device the ad is intended for, advertisers' aim is to always maximize the viewing area of the ad. Important to include a call-to-action at the end of the video aiming to answer viewers' questions "what now?". Furthermore, it is crucial to provide core messaging that is targeted for an audience. For instance, 18-year old digital natives and 80-year old digital immigrants have a different understanding of some terms, such as "Swipe Up" or "DM" or "Repost". The older generation simply might not be able to understand what it means.

Villanueva discusses that it is important to "hook" and convince a user to watch a video ad a bit longer. Viewers who stayed for 3-seconds are more likely to see the whole video but are also more likely to leave as they have spent more time already. These "hooks" are different per audience. Ultimately, it is very easy for a user to be saturated by ads, not just from a brand's product but from their competitors as well. A brand may have a great ad and product but this brand might be the tenth advertiser showing a viewer an ad about a similar product. In this scenario, the negative frequency-dependent selection comes into play.

According to Jonathan Mole, mobile-optimised videos are not just making the right size and the right length. There are a lot of fundamentals around how brands should deliver their story on mobile. Brands have to develop more agile ways of storytelling. For example, if a brand has 10 various audiences, they need to consider how to deliver relevant content for each of the 10 audiences. It is important to take into account consumer behaviour. There is a lot more noise on social media, and the audience has a shorter attention span. Hence, it is important to grab attention quickly, advertisers

should be very clear about what they are trying to communicate, and they need to be very clear about what they are asking the audience to do.

Furthermore, it is important to take into account how the content is being consumed. If an advertiser is serving an ad on TV, they know that their audience is sitting on their sofa at home. While when an advertiser is serving an ad on digital placements, they need to think whether this content is designed for someone who is on the go, or for someone who is sitting on the subway, or their sofa. According to Karl Villanueva, Google calls these situations "micro-moments" (waiting in line, in a commute, etc.), and therefore messaging has to be more succinct and memorable. User attention is harder to maintain.

Yana Langer believes that brands nowadays should create appealing video advertising, using the best visuals possible. Langer adds that it is crucial to retain viewers' attention by every millisecond of the video. The first 1-3 seconds of the video are most important, as this is where the viewers decide whether they will continue watching or leave. If the beginning of the video is not engaging enough, the viewers will leave. People nowadays are used to instantly, for example, it only takes a second to click "like" on Instagram. Similarly, in video advertising, it is a matter of seconds when a viewer decides to continue watching the ad or keep scrolling, as there is a lot of other content available. Therefore, the first seconds are the most crucial in video advertising.

Langer stresses that the video flow should be consistent. Advertisers should not only grab viewers' attention at the beginning of the video and let the rest of the video be average. The aim is to retain viewer engagement throughout the entire video. Langer adds that it is also highly important to be consistent in the brand language and brand visuals, aiming for the viewer to remember the visual that they once saw. Ideally, a viewer should have brand recall even without sound or copy used. Langer adds that there should be messaging in the video, however, it should be as simple as possible. Furthermore, it is crucial to have a call-to-action at the end of the video. After people have watched the video they should be directed to further actions. Hence, adding a CTA at the end of the video is highly important.

According to Yana Langer, based on the best practices, mobile-optimised video duration should be from 5 to 15 seconds. Langer further adds that brands can create longer videos as long as there is enough content to be shown throughout the entire video. For instance, if a brand has a 2-minute video with great content, they are able to use this video. There are a few marketing strategies where longer video formats are used. The general practice is 15 seconds, however, if needed, video content can be longer.

In Yotam Fefferman's view it is highly important for brands to understand that people consume video in a different way on different platforms. Hence, it is crucial to always keep in mind who is the user that the brand is trying to communicate with. Fefferman further breaks down a video into the following parts: an opening part, a middle part and an ending part. This breakdown is relevant across all platforms but should be implemented in different ways.

In the opening part of the video, it is crucial to capture the viewers' attention. It is also important to implement a brand's logo in the first 3 seconds; however, this depends on how obvious an advertiser wants the branding to be. For instance, for brand awareness campaigns the logo should be much upfront and much more visible in the video, so people remember the brand. Whereas, for direct response campaigns the logo should be less obvious and more subtle in the way it is being introduced to the viewer. In television, brands' logos are being introduced only at the end of the commercial, as television commercials are shown to captive audiences, hence people will listen and view the advertisement. In social media advertising, people have control over what they see, and they can choose to skip ads. Hence, the logo and branding should be introduced upfront in video ads for social media so the viewer can understand from which brand an ad is from.

The middle part of the video plays an important role in communicating the benefits of the product or service, aiming to convince the viewer to make a purchase. It should answer the viewers' question "why would I want to buy this product?". Hence, the messaging and visuals in the middle part should depict the product USP and some advantages of buying from this particular brand.

In the last part of the video, brands should communicate their call-to-action based on their campaign objective. A call-to-action should direct viewers towards the next action they should take after watching a video ad.

7 Conclusion and Discussion

The objective of this thesis was to identify the best practices for the creation of engaging mobile-optimised video ads for social media. Based on the literature review and four interviews conducted with specialists in marketing and creative advertising, it is now possible to answer the research questions and summarise existing best practices for mobile-optimised video creation on social media.

In the interviews, all respondents were asked about the importance of mobile-optimisation in social media advertising nowadays. All four interviewees agreed that mobile-optimisation is highly important as the majority of people are using their phones on a daily basis and furthermore access their social media through mobile devices. The interviewees also agreed that mobile-optimised advertising helps drive better performance compared to non-mobile-optimised advertising used for mobile devices. For instance, Yotam Fefferman states that with mobile-optimised ads brands can spend less money on running campaigns and achieve better results in reaching audiences and driving more conversions. Yana Langer believes that mobile-optimised advertising provides better user experience leading to better performance.

The interviewees were further asked about the necessity of video advertising on social media. All interviewees agreed that video advertising is highly useful and is much more efficient for storytelling. However, Yana Langer believes that not every brand needs to implement video advertising yet. Langer clarified that later in the future video advertising might become a necessity for all brands. Fefferman thinks that marketers cannot yet proclaim video advertising to be outperforming other advertising content, such as images. Nevertheless, all four interviewees agreed that there is an increase in demand for video advertising on social media today. Furthermore, the interviewees encouraged advertisers to implement video advertising and test the performance.

Ultimately, the interviewees were asked to identify the best practices for mobile-optimised video advertising. All four interviewees supplied practically the same suggestions on how to best mobile-optimize video ads for social media. Furthermore, the best practices given by interviewees are highly close to the best practices gathered throughout the literature review. Based on that, it is possible to presume that the

following best practices are justifiable and can be further applied by advertisers. The best practices on how to create mobile-optimised video ads are further identified in the Recommendations section.

7.1 Recommendations

Based on the results, the following section depicts the recommendations for brands that are looking to implement mobile-optimised video advertising on social media.

The author would like to note that social media advertising including video advertising on mobile devices is changing rapidly. Hence, the following best practices should be further studied and updated in the future. Hopefully, this study provides a good base for further research.

Capture Attention Quickly

Advertisers should aim to capture viewers' attention quickly and seamlessly integrate branding in the first 3 seconds of the video. Viewers are more likely to continue watching the video if they watch the first 3 seconds of the video. It is important to retain viewers' attention with every remaining moment of the video.

Storytelling

When producing video ads, marketers should follow a non-linear story arc. Videos should be attention-grabbing in the beginning. In the middle part, some product benefits should be highlighted. In the last few seconds of the video, a strong call to action should be provided.

Video Duration

Advertisers are encouraged to effectively tell their story in under 15 seconds. Nevertheless, video duration depends on the brand's campaign objective. For instance, for brand awareness campaigns, 15-second videos are more suitable as there is more

time to communicate the band's storytelling. Whereas for direct response campaigns, shorter videos can be more effective as the main objectives to create urgency and drive action with a call-to-action.

Simple copy and strong CTA

Advertisers should incorporate a clear message and narrative with simple and concise copy throughout the video. Furthermore, it is recommended to express one key message within one video, rather than overwhelming viewers with a lot of information. As mentioned, it is valuable to finish the video with a call-to-action letting viewers know what action they should take after they have watched the video. CTAs depend on the brand's objective. For instance, for direct response campaigns, CTAs such as "Buy now" or "Try now" can be used. While for brand awareness campaigns, CTA is more likely to be "Learn more".

Design for sound off

It is Important to design videos that are well-comprehended even without sound. The majority of people view videos without sound. People could be on the tube, or in a meeting room when a video ad reached them on social media. Hence, advertisers should design videos for sound off. It can be achieved by adding copy or subtitles. Nevertheless, advertisers should not forget about people who do watch videos with sound. Ultimately, advertisers should design videos for sound off but aim to bring delight with sound on.

Target the right audience

Last but not least, it is highly important for advertisers to understand their key target audience. A lot of effort can be put into designing engaging mobile-optimized video ads, however, if the video reaches a wrong audience or if the video is designed for a wrong audience, then all efforts are in vain. Hence, advertisers should understand their audience, design and deliver video ads specifically for this audience. Furthermore, advertisers could separate their audience into groups based on their interests. Advertisers could also separate their audience by barriers and motivations that occur throughout the decision-making process. Once these groups are identified, advertisers

should design video ads specifically for each of the groups with the right messaging, offers, and visuals. After the campaigns were set up and some performance data is available, advertisers can identify which of the target groups and which video ads resonate best.

References

Aragon, G., 2020. *Create Video Ads for Social Media Using Psychology: Video Advertising For Facebook, Instagram and eCommerce*. Kindle Edition.

Bergeron C., 2013. *Mobile Marketing And Advertising Trends: Your Complete Marketing Guide For Local And National Mobile*. Kindle Edition.

Bren , B., 2020. *Facebook Marketing - Mastery: 2 Books In 1 - The Guides For Beginners And Intermediates That Will Teach You How To Improve Your Skills, Develop Effective Strategies And Grow Businesses*. Kindle Edition.

Brodie, Chris J., 2020. *Complete Facebook Advertising Guide for 2020 and Beyond: Learn how to use Facebook ads to get leads, make sales and up your digital marketing game (Entrepreneurial Pursuits 5)*. Kindle Edition.

Bruner, R., 2016. *A Brief History of Instagram's Fateful First Day*. *Time*. [online] Available at: <https://time.com/4408374/instagram-anniversary/> [Accessed: 09 March 2020].

Chaffey, D. and Chadwick, F., 2012. *Digital Marketing: Strategy, Implementation and Practise*. 5th edition, Pearson Education Limited.

Coles L., 2014. *Marketing with Social Media: 10 Easy Steps to success for Business*. 1st edition, Wiley, Kindle Edition

Court D., Elzinga D., Mulder S., and Vetvik O. J., 2009. *The consumer decision journey*. *McKinsey Quarterly*, Article, no. 3. 2 [online] Available at: <https://www.mckinsey.com/business-functions/marketing-and-sales/our-insights/the-consumer-decision-journey> [Accessed: 05 March 2020].

Cundell, P., 2018. *Video Ads Made Easy 2018: Skyrocket Sales and Profits Instantly with these proven Video Advertising Techniques*. Kindle Edition.

De Silva, N.A., 2015. *The Rise And Rise Of Online Video Advertising: The Must Read Book For Any Business Who Wants To Seriously Stay Ahead With Their Online Presence*. Kindle Edition.

Dodson I., 2016. *The Art of Digital Marketing: The Definitive Guide to Creating Strategic, Targeted, and Measurable Online Campaigns*. 1st edition, Wiley, Kindle Edition.

Ereaut G., 2002. *Analysis and Interpretation in Qualitative Market Research*. Vol. 4, SAGE Publications.

Ezeanaka, M., 2019 *Facebook Advertising: Your Step-By-Step Guide To Acquiring Quality Customers Cheaply And On Autopilot Using Effective Facebook And Social Media Marketing Strategies*. Business & Money Series 3. Kindle Edition.

Facebook, 2020. [online] Available at: <https://about.fb.com/> [Accessed: 25 March 2020].

Facebook, 2020. *About video ad metrics*. [online] Available at: <https://www.facebook.com/business/help/1792720544284355?id=603833089963720> [Accessed: 9 April 2020].

Facebook, 2020. *Best practices for optimising videos for mobile*. [online] Available at: <https://www.facebook.com/business/help/1133071230160268?id=271710926837064> [Accessed: 10 April 2020].

Facebook, 2020. *Best practices to make your ad more engaging*. [online] Available at: <https://www.facebook.com/business/help/370852930116232?id=271710926837064> [Accessed: 8 April 2020].

Facebook, 2020. *Best practices for mobile video*. [online] Available at: <https://www.facebook.com/business/help/144240239372256?id=603833089963720> [Accessed: 10 April 2020].

Facebook, 2020. *Bring Video Ads to Life: Best Practices for Video Creative on Facebook*. [online] Available at: <https://www.facebook.com/business/news/video-ad-best-practices> [Accessed: 10 April 2020].

Facebook For Business, 2020. *Video Requirements*. [online] Available at: <https://www.facebook.com/business/m/one-sheeters/video-requirements#> [Accessed: 10 April 2020].

Facebook For Business, 2018. *Reinventing Storytelling for the Mobile World*. [online] Available at: <https://www.facebook.com/business/news/reinventing-storytelling-for-the-mobile-world> [Accessed: 11 April 2020].

Facebook For Media, 2015. *Understanding How Your Videos Perform on Facebook*. [online] Available at: <https://www.facebook.com/business/news/reinventing-storytelling-for-the-mobile-world> [Accessed: 12 April 2020].

Facebook Investor Relations, 2020. *Q4 2019 Results*. [online] Available at: <https://www.facebook.com/facebookmedia/blog/understanding-how-your-videos-perform-on-facebook> [Accessed: 9 April 2020].

Ford, J.E., 2018 *Social Media Marketing for the Future: Strategies for 2020 & Beyond: Stay Ahead of the Competition. Leverage Changing Online Trends to Grow Your Business*. Kindle Edition.

Goins, J., 2011. *Art Is Never Finished*. [online] Goins Writer. Available at: <https://goinswriter.com/art-is-never-finished/> [Accessed: 10 April 2020].

Gundgaard, B., 2018. *Smartphone E-Commerce: Your Step-By-Step Guide on How to Maximize Sales in Your Mobile E-Commerce Store*. Best Seller Publishing, LLC. Kindle Edition.

Hanlon, A., 2019. McKinsey's consumer decision journey. Smart Insights. [online] Available at: <https://www.smartinsights.com/marketing-planning/marketing-models/mckinseys-consumer-decision-journey/> [Accessed: 26 March 2020].

Hollensen, S., 2016. *Global Marketing*, 7th edition, Pearson. Kindle Edition.

Howe, P. and Teufel B., 2014. *Native advertising and digital natives: The effects of age and advertisement format on news website credibility judgments*. ISOJ. Vol. 4, no. 1. p. 78-90. [online] Available at: https://www.researchgate.net/publication/303168097_Native_advertising_and_digital_natives_The_effects_of_age_and_advertisement_format_on_news_website_credibility_judgments [Accessed: 23 March 2020].

HubSpot, 2020. *The Ultimate List of Marketing Statistics for 2020*. [online] Available at: <https://www.hubspot.com/marketing-statistics> [Accessed: 20 March 2020].

Kemp, S., 2020. *Digital 2020: 3.8 Billion People Use Social Media. We Are Social*. [online] Available at: <https://wearesocial.com/blog/2020/01/digital-2020-3-8-billion-people-use-social-media> [Accessed: 19 March 2020].

Kotler, P. et al., 2016. *Principles of Marketing*. 7th edition, Pearson.

Krishnaswami, O.R. and Satyaprasad, B.G., 2010 *Business Research Methods*. 1st edition, Himalaya Publishing House.

Labuschagne, A., 2003. *Qualitative Research - Airy Fairy or Fundamental?. The Qualitative Report*. Vol. 8 no.1, p. 100-103. [online] Available at: <https://nsuworks.nova.edu/tqr/vol8/iss1/7> [Accessed: 19 April 2020]

Marketing Mix, 2016. *Concept of the Marketing Mix 4Ps*. [online] Available at: <https://marketingmix.co.uk/concept-of-the-marketing-mix-4ps/> [Accessed: 25 March 2020].

McCormick E., 2018. *Instagram Is Estimated to Be Worth More than \$100 Billion, Bloomberg*. [online] Available at: <https://www.bloomberg.com/news/articles/2018-06-25/value-of-facebook-s-instagram-estimated-to-top-100-billion> [Accessed: 26 March 2020].

Mohsin, M., 2020. *10 Social Media Statistics That You Need to Know in 2020 [Infographic]*. Oberlo. [online] Available at: <https://www.oberlo.com/blog/social-media-marketing-statistics> [Accessed: 24 March 2020].

Mohsin, M., 2020. *10 TikTok Statistics That You Need to Know in 2020 [Infographic]*. Oberlo. [online] Available at: <https://www.oberlo.com/blog/tiktok-statistics> [Accessed: 24 March 2020].

Patel D., Schneider, L. and Surana, K., 2013. *Cracking the Mobile Advertising Code. Harvard Business Review*. [online] Available at: <https://hbr.org/2013/09/cracking-the-mobile-advertisin> [Accessed: 6 March 2020].

Patrick H. and Brady T., 2014. *Native Advertising and Digital Natives: The Effects of Age and Advertisement Format on News Website Credibility Judgments*. Vol. 4, ISOJ, p. 78-9 [online] Available at: https://www.researchgate.net/publication/303168097_Native_advertising_and_digital_natives_The_effects_of_age_and_advertisement_format_on_news_website_credibility_judgments [Accessed 10 April 2020].

Perrin, A. and Anderson M., 2019. *Share of U.S. adults using social media, including Facebook, is mostly unchanged since 2018*. Pew Research Center. [online] Available at: <https://www.pewresearch.org/fact-tank/2019/04/10/share-of-u-s-adults-using-social-media-including-facebook-is-mostly-unchanged-since-2018/> [Accessed: 23 March 2020].

Rowles, D., 2014. *Digital Branding*. Kogan Page, London.

Ryan et al., 2009. *Interviewing in qualitative research*. [online] Available at: https://www.researchgate.net/publication/261471599_Interviewing_in_qualitative_research [Accessed: 15 April 2020].

Satell, G., 2015. *Marketers Need To Drastically Rethink The Customer Decision Journey*. *Forbes*. [online] Available at: <https://www.forbes.com/sites/gregsatell/2015/10/12/marketers-need-to-drastically-rethink-the-customer-decision-journey/#7bc03757260a> [Accessed: 16 March 2020].

Seale C., Gobo G., Gubrium J. F. and Silverman D., 2004. *Qualitative Research Practice*. 1st edition, SAGE Publications

Shanti B. M. and Shashi A., 2017. *Handbook of Research Methodology*. [online] Available at: https://www.researchgate.net/publication/319207471_HANDBOOK_OF_RESEARCH_METHODODOLOGY [Accessed: 15 April 2020].

Solomon, M., Bamossy, G.J., Hogg, M. and Askegaard, S., 2016. *Consumer behaviour: a European perspective*. 6th edition, Pearson Education Limited.

Sorkin A. R. and Peters J. W., 2006. *Google To Acquire YouTube for \$1.65 Billion*. *The New York Times*. [online] Available at: <https://www.nytimes.com/2006/10/09/business/09cnd-deal.html> [Accessed: 26 March 2020].

Statista, 2020. Most popular social networks worldwide as of January 2020, ranked by number of active users. [online] Available at: <https://www.statista.com/statistics/272014/global-social-networks-ranked-by-number-of-users/> [Accessed: 25 March 2020].

Statista, 2020. Device usage of Facebook users worldwide as of January 2020. [online] Available at: <https://www.statista.com/statistics/377808/distribution-of-facebook-users-by-device/> [Accessed: 25 March 2020].

Tuten T. L. and Solomon M. R., 2017. *Social Media Marketing*. 3rd edition, SAGE Publications.

YouTube, 2020. [online] Available at: <https://www.youtube.com/about/> [Accessed: 26 March 2020].

YouTube, 2012. Making sense of social media: The consumer decision journey. McKinsey & Company [online] Available at: <https://www.youtube.com/watch?v=eNGS58T96eM> [Accessed: 05 March 2020].

Consumer Behaviour and Consumer Decision Making Process

Consumer Behaviour

Consumers are at the centre of marketing and in mobile advertising, the challenge is to understand consumers thoroughly in order to deliver the right message at the right time and in the right settings. In accordance with Solomon (2016), consumer behaviour is identified as an ongoing process, it is not a mere act of money and product exchange between a consumer and a seller. Although this exchange stays an integral part of consumer behaviour and marketing as such, the expanded process of consumer behaviour involves the entire consumption process, including issues that influence the consumer before, during and after the purchase (Solomon et al. 2016:6). Figure 1 further depicts some of the issues that occur at each step of the consumption process. This diagram can be related to the general consumption of consumers and mobile advertising.

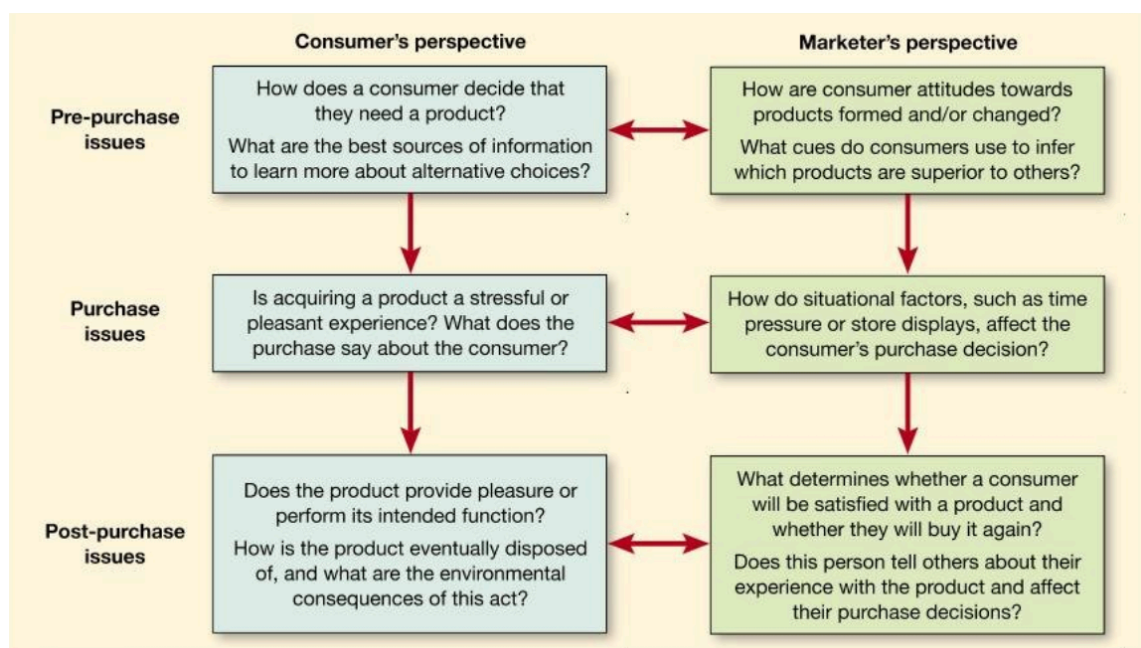


Figure 1. Consumer behavior as a process (Solomon et al. 2016:6).

According to Kotler et al., consumer buyer behaviour is "the buying behaviour of final consumers - individuals and households that buy goods and services for personal consumption" (Kotler et al. 2016: 139). As seen in figure 2 Kotler et al. break down the consumer behaviour into a three-step model.

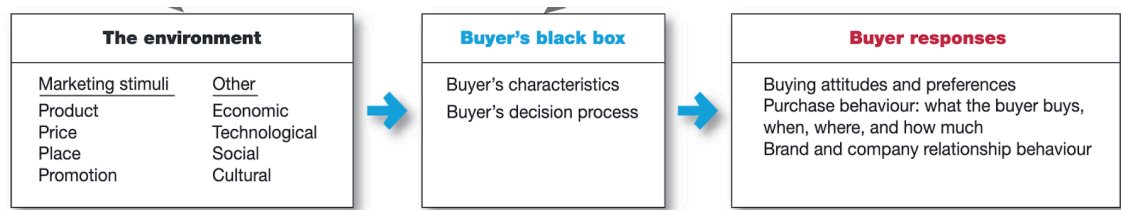


Figure 2. Consumer behavior as a three-step model (Kotler et al. 2016: 139).

The model depicts how marketing and other stimuli enter the so-called buyer's "black box" and lead to certain responses. Although the model looks quite simple, it is a complex issue according to Kotler et al. to understand the consumers' reasons or also referred to as "*whys*" that lead the consumer to make the purchase decision. These reasons are often hidden deep inside the buyer's mind, moreover, often the consumers themselves do not know what exactly influenced or convinced them to make their purchase. Hence, one of the objectives of marketers is to identify the consumer's black box. The buyer's black box consists of two parts: one is the buyer's characteristics that influence how the consumer perceives and reacts to the stimuli. The second part is the buyer's decision process that affects the consumer's behaviour (Kotler et al. 2016: 139).

Consumer Decision Making Process

Kotler et al. (2016: 155) state that the buying process starts prior to the actual purchase and continues long after. As seen in Figure 3 below, the buyer's decision process consists of five stages: need recognition, information search, evaluation of alternatives, purchase decision and post-purchase behaviour.

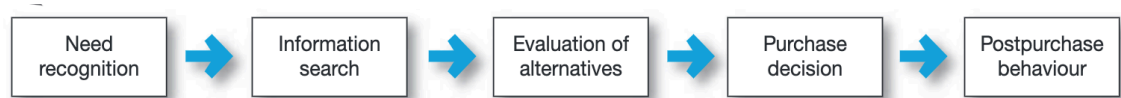


Figure 3. Consumer decision making process (Kotler et al. 2016: 155).

The first phase occurs when a potential buyer notices a problem or need. The following stage is the information search, which occurs when the buyer is motivated to search for more information about a product or service. Once the consumer makes their information

research and identifies several options, the consumer further evaluates the alternatives existing on the market. Following the alternative evaluation comes the semi-final phase of the consumer decisions making process, namely the purchase decision. The last phase of the consumer decision-making process is the post-purchase behaviour phase. This is an important phase of the process, as the consumer will be either satisfied or dissatisfied with their purchase decision. The factor affecting consumer satisfaction is the relationship between a consumer's expectations and a product's perceived performance. Throughout this consumer decision-making process the consumer faces several phases regarding their purchase decision, it is important for marketers to pay attention to each phase of the process rather than on the purchase decision only. As a matter of fact, the ultimate result can be a decision not to buy (Kotler et al. 2016: 155).

In 2009 McKinsey & Company suggested an alternative consumer decision journey. While the traditional consumer decision funnel is designed in a horizontal and linear way, McKinsey designed a loop model. As seen in figure 4, the McKinsey consumer decision journey starts with the consumer considering what brands they are going to look for based on the identified or felt need. As a next step, the consumer decides which brands they are going to consider and evaluate. Based on the evaluations, the consumer makes the final decision and purchases the product or service. After the purchase is done, the consumer reviews the experience they are having with the purchase they made. Consequently, based on their experience the consumer decides whether they will make a purchase from this brand again or not; otherwise, the consumer goes back to the initial consideration of other brands and the process starts again (YouTube: McKinsey & Company 2012).

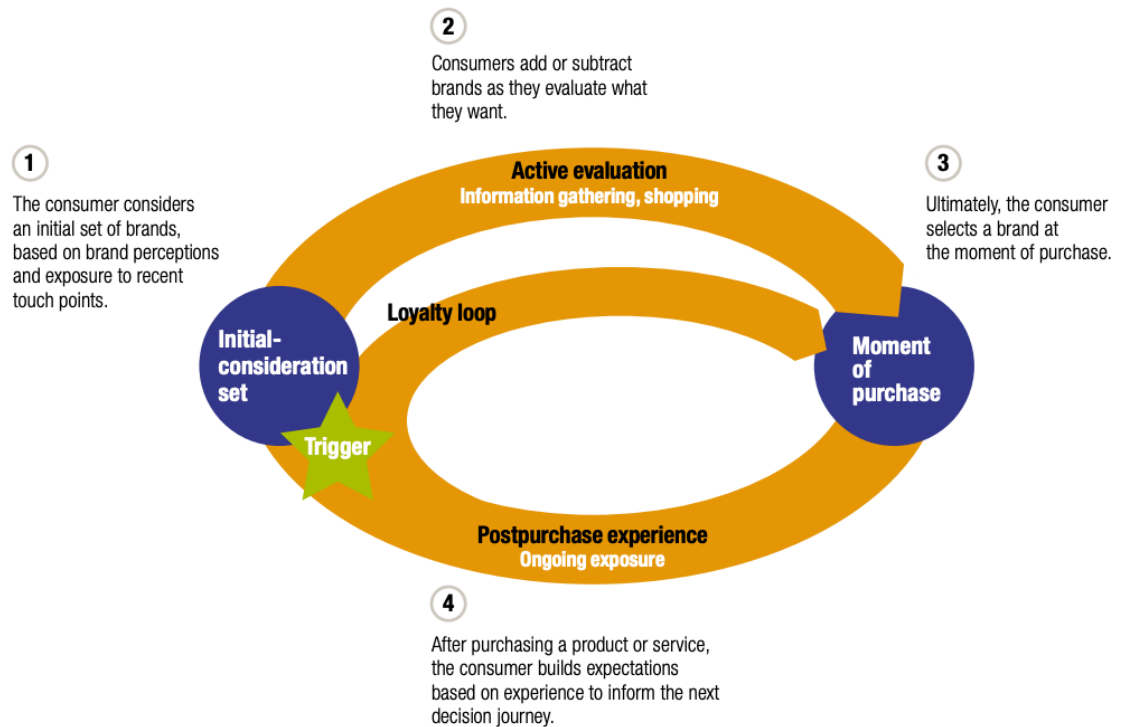


Figure 4. Consumer decision journey (McKinsey Quarterly 2009)

One of the key advantages of this new consumer journey is that it is driven by real interactions between the consumer and the brand, the model also has a major focus on the consumer loyalty loop. The updated McKinsey consumer funnel has been largely recognised by brands and agencies (Forbes 2020; Smart Insights 2020).

Both the traditional and updated consumer journey models can be applied to the consumer journey made online. Moreover, according to David Court, the director of McKinsey & Company, the traditional media still has a tremendous influence, but as the consumer gets into the active evaluation phase - this is where the consumer has decided they want to buy something and they are trying now to decide which brand they want to buy - the consumer does not want to wait and let the media come to them, they go out and search for the options themselves. In that phase, the traditional media acts as push advertising which has less influence, while the consumer outreach has much more (YouTube: McKinsey & Company 2012).

Interview Questions

1. Could you please explain marketing in your own words?
2. How has marketing changed in the past 20 years?
3. Could you please explain digital marketing?
4. How big of an influence does social media have over consumer behaviour?
5. How important is social media presence for brands?
6. Could you please define social media user funnel? How does it fit into a multi-channel funnel?
7. Could you please explain how important is paid advertising on social media and how it works?
8. How scalable is social media advertising?
9. What is mobile-optimisation in social media advertising and how important is it?
10. How important is video advertising nowadays and why? Do you see an increase in video advertising on social media nowadays?
11. What are the key best practices for creating engaging mobile-optimised video ads?